

OREGON MUSIC

# Two Louies

**LOSERS WIN  
MONKEY TOP 50  
SEQUEL 2 ?  
PARAMOUNT 30TH**

**DREW NORMAN  
THE COWTRIPPERS**

**STUDIO/MASTERING GUIDE**

photo Buko

# SEQUEL



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# Rewind 1990



Tres Shannon (leaping) and new band The Kurtz Project plays a Two Louies mansion studio party. Just months later Tres and Kurtz Project band mate Benjamin Arthur Ellis would open the all-ages original music venue, the X-Ray Cafe, frequent home to influential local original music bands like Sprinkler, Crackerbash, Hitting Birth, Poison Idea, Dead Moon, Smegma and the Hell Cows as well as touring alterna-phenoms like Green Day, Unwound and Hole. Today Tres Shannon and his partner Ken Pogson operate Voodoo Doughnut (and wedding chapel) at 22 Southwest 3rd Avenue.

photo David Wilds

## LETTERS

### OTHER GUY RESPONDS

Dear Two Louies Magazine

I read, with great interest, the Grand Ol' Soap Opry in the December issue of two Two Louie's. The revisionist version of The Wise Guys drama prompted my letter. Characteristic of most rumors, there are elements of truth to the story in your column but several inaccuracies beg to be corrected.

My experience with The Wise Guys began over a year ago when Eric Donaldson invited me to join a collection of musicians he called The Wise Guys. He expressed that his standard line-up needed the vitality I could provide with my percussion experience. This selection of musicians often numbered as many as a dozen and would be booked from a simple, acoustic duo to a 5 or 6 piece electric band depending on the client needs. The line-up changed constantly which did little to develop a market identity. ("Will the REAL Wise Guys please stand up!") While I will surely concede that the concept of maintaining a stable of players capable of being configured to any job was a viable one for Eric from a marketing point of view, it hardly provided the continuity necessary

to develop a definitive sound or the proprietary feeling of belonging to a group.

A few weeks ago, Edwin Fountaine, Gary Fountaine, Rick Galarneau and myself (David Rolin) decided collectively to resign from The Wise Guys. While, as individuals, we all had our reasons for doing so, three issues were paramount: (1) un-resolved fiscal practices, (2) the failure to meet our professional goals over the past year and (3) to bring some stability to our rhythm section. We brought in Bob Metke on drums and Jeff Otto on keyboards to form a new band called THOSE GUYS.

***"What has happened in reality, is that members of 'The Other Guys' are actually representing themselves as 'The Wise Guys', a name they have no right to- They have booked a private party in my name (The Wise Guys) and the client was VERY upset when they heard my new version at the Spot Bar & Grill recently, and made it quite clear that they thought they were getting US, not them."***

The result has been beyond our expectations. The rhythm section of Metke (drums), Fountaine (bass) and myself (percussion) is an incredibly powerful experience to take part in and our front line of Edwin Fountaine, Galarneau and Otto provides a unique and exciting sound that I'm proud to be a part of.

I wish Eric and the ever-changing cast of The Wise Guys all the luck in the world. Meanwhile THOSE GUYS are kickin' ass in P-town! Come on

out and have a listen, Buck. I think you'll enjoy it.

David Rolin/percussion

503-289-2346

P.S. Please feel free to contact me if you have questions or comments

### WISE GUY AGAIN

The Wise Guys story comes to this:

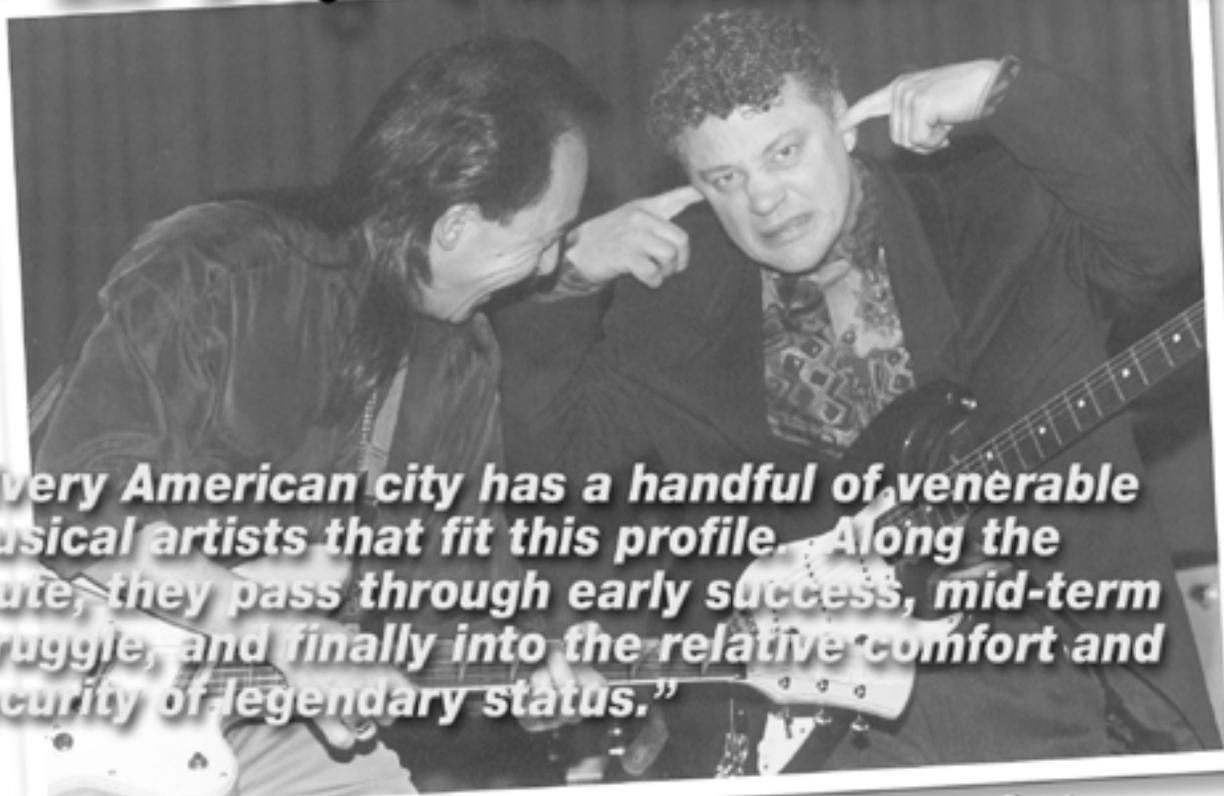
I run the band like a business (which it is, y'know), and, when a gig is booked, I ask each player, "We have a gig at (wherever) on (whatever dates), and it'll pay you (whatever it is) this much - Would you like to do it?"

The player answers yes or no, and we go on from there...

As leader, booking agent, owner and schlep-per of the PA, webmaster, and all-around promoter of the band (business), I don't feel it's anybody's business, (other than myself and the club owner), how much the business is actually making - Is any business owner expected to share actual income

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# A Big Cinematic Win



*“Every American city has a handful of venerable musical artists that fit this profile. Along the route, they pass through early success, mid-term struggle, and finally into the relative comfort and security of legendary status.”*

## For The Losers Club

by Pierre Ouellette

To leverage a metaphor by the late, great Ken Kesey, a lot of musicians get on the bus, but few have the spirit or perseverance to stay on for the full ride. Most expect to get off at some nearby stop and be picked up by a limo that carts them off to national recognition and incalculable riches. Still, a handful of players, driven by brilliance and a strong internal compass, choose to stay on for the entire trip—regardless of whether it them brings fame and fortune. Every American city has a handful of venerable musical artists that fit this profile. Along the route, they pass through early success, mid-term struggle, and finally into the relative comfort and security of legendary status.

Jim Mesi and Steve Bradley, each with three decades of brilliant rock and blues under their belts, are prime examples of this phenomenon. In early summer of 2002, I was discussing this fact at a cocktail party with Bill Foster, director of the Northwest Film Center. I mentioned that guys like this deserve to be immortalized somehow, like through a documentary or some such thing. Bill readily agreed, and added that I was the obvi-

ous one to do it. (Only time and the critics will tell us if he was right). I played guitar in several influential rock bands in the 60s, and served as an early inspiration to both Mesi and Bradley in their teenage years. Later, I went on to become the creative partner in a major Portland ad agency, where I picked up extensive experience in film and video production. So there you have it, a guitar guy with film chops on the side. Perfect, it seemed, for this particular gig.

Also, I had a whole new generation of video production gear on my side. Even a short time ago, most documentaries were horrifically expensive affairs, best left to professional grant seekers and trust fund babies. They were shot on 16mm film, which required elaborate lighting, spendy film processing, serious audio support, and specialized editing facilities. But now, digital video cameras and PC-based editing systems have brought the costs down to at least a tolerable level.

So, armed with the proper credentials and the new digital gear, I began shooting Jim and Steve in mid-August and continued through the end of the year. Along the way, I accumulated over 20 hours of

footage at many gigs and other venues, such as hot rod cruise-ins and drives through the boys' childhood neighborhoods, as well as interviews with journalists. The final cut is entitled “The Losers Club,” which refers to a loose confederation of Portland musicians who found themselves without family during the holidays and congregated at the old Parchman Farm on Thanksgivings to share each others' company. Today, the Losers Club lives on in a slightly different context, but is still centered on rock, guitars and fast cars.

The irony of the Losers Club is that, if you want to be a member, you can't be a loser. Members come from a variety of professions, all the way from homicide detectives to public relations executives. Some, like Steve and Jim, still play and record on a regular basis.

As 2003 comes to an end, the 20 hours of footage has been cut down to a single hour, and will be exhibited at the Mission Theater in Northwest Portland at 7:30 on Tuesday, January 13. Jim and Steve will play afterwards, and have agreed to let me sit in, as long as I don't do anything too silly. We'll see about that.

LL

## RECORD PRODUCER AGREEMENTS: THE BASICS

This month, I want to talk about the basics of record producer agreements, i.e., the kind of agreement used when a record company or a signed artist is hiring a record producer.

### AN OVERVIEW

Under the terms of the typical record producer agreement, the producer is paid a cash advance.

The producer will also be entitled to be paid

require the producer to sign a side agreement directly with the record company (sometimes called a "Producer Declaration"). This document will say that if there is any conflict between the terms of the agreement between the artist and producer, and the recording agreement between the artist and the label, the terms of the recording agreement will supersede and preempt the producer agreement. This permits the record company to, in effect, override any provisions in the producer agreement which are contrary to the label's normal



royalties on future record sales, subject to certain conditions (described below). However, the record company, before being obligated to actually pay producer royalties, will be entitled to first recoup (deduct) from those royalties the amount of the advance originally paid to the producer. Any remaining amount will then be paid to the producer.

So, for example, if the advance is \$25,000 and the producer's royalties eventually add up to \$60,000, then the producer will receive an additional \$35,000 (i.e., \$60,000, minus the original \$25,000 advance).

## RECORD PRODUCER AGREEMENTS: WHO SIGNS THE DEAL?

Depending on the terms of the artist's recording contract with a record company, it may be the record company who contracts with the record producer, or alternatively, it may be the artist who does so.

**If the Record Company Is Signing The Deal.** If the producer agreement is between the producer and the record company, the record company will generally require a "Letter of Direction" from the artist, authorizing the record company to pay a certain designated advance and royalty directly to the producer.

Depending on what approval rights are contained in the pre-existing recording agreement between the artist and the record company, the record company may be contractually required to obtain the artist's written approval as to the selection of the producer, as well as the terms of the producer agreement. From an artist's perspective, it is very important to have this right of approval, since a "sweetheart deal" between a record company and a producer can sometimes have very negative financial repercussions for the artist.

**If the Artist Is Signing The Deal.** If the producer agreement is between the producer and the artist, the record company will often (but not always) have the right to approve or reject the producer.

Also, the record company will typically

require the producer to sign a side agreement directly with the record company (sometimes called a "Producer Declaration"). This document will say that if there is any conflict between the terms of the agreement between the artist and producer, and the recording agreement between the artist and the label, the terms of the recording agreement will supersede and preempt the producer agreement. This permits the record company to, in effect, override any provisions in the producer agreement which are contrary to the label's normal

Record Business 101: If you're a producer, you want to do everything possible, before you start producing a record, to try to get the record company to agree in writing to pay you your producer royalties DIRECTLY, rather than you having to collect your producer royalties from the artist.

First of all, the artist may very possibly not have the money to pay you when your producer royalties become due. Secondly, even if the artist "directs" the record company to pay you directly, such directions are not binding on the record company, and so the record company may refuse to do so.

Getting a record company to pay you directly will require not only a "Letter of Direction" signed by the artist, but also a document signed by the record company, agreeing to pay you directly.

## RECORD PRODUCER AGREEMENTS: THE BASICS

The basic provisions of record producer agree-

**"If you're a producer, you want to do everything possible, before you start producing a record, to try to get the record company to agree in writing to pay you your producer royalties DIRECTLY, rather than you having to collect your producer royalties from the artist."**

ments are as follows:

1. Payment of Recording Costs and Ownership of Masters. The record company pays the approved recording costs. Often there is an itemized recording budget attached to the producer agreement. The record company will own all masters and will normally have approval rights over the masters. This gives the label the right to reject any masters which are not technically or commercially satisfactory.

If the producer owns the studio where the project is going to be produced, generally the producer will submit a recording budget for the estimated studio fees and the miscellaneous recording costs (e.g., session musicians). These expenses will usually be referred to in the producer agreement but generally will not be considered as part of the advance to the producer.

2. Payment of An Advance to the Producer. The agreement will provide for the producer to be paid a certain cash advance. This advance will be recoupable from the producer's future royalties, as shown in the example given at the beginning of this article.

Sometimes, the advance is paid on a "per track" basis, and the amount per track can range from \$1,000 to \$25,000, and even more for top producers.

3. Producer Royalties. Usually the producer royalty is in the range of 3% to 4% of the retail price of records sold. For hot producers, the royalty is often higher.

In most instances, the band's recording agreement with the record company will provide for an "all-in" artist plus producer royalty. For example, if there is an "all-in" artist/producer combined royalty of 14% of the retail price of records sold, then if the producer royalty is 3%, the artist will receive the remaining 11%. This remaining percentage payable to the artist is usually called the "Net Artist Rate." (Incidentally sometimes, particularly in the case of country music recording agreements, the royalty rate provided for in the recording contract is an "artist only" royalty, and not an "all in" (artist plus producer) royalty rate. In that situation, the artist's royalty rate is not affected by what the producer's royalty rate is.)

Producer agreements and recording agreements usually provide that no royalties will be paid to the producer until all recording costs have been recouped at the so-called "Net Artist Rate." Using the example from above, if the producer royalty is

3% and the "all in" artist plus producer royalty is 14%, then the "Net Artist Rate" is 11%. Once the amount of artist royalties (calculated at the "Net Artist Rate") equal the total recording costs, the producer will be entitled to be paid royalties. As discussed in more detail below, the "artist royalties calculated at the net artist rate" will not actually be paid to the artist; this calculation of artist royalties is merely an accounting process, and is only done

*Continued on page 28*

# OF PARAMOUNT IMPORTANCE

by Anne L. Farmer

VOTE  
NO  
ON - 51

KEEP THE  
PARAMOUNT  
ROCKN!  
VOTE NO  
ON  
51!

VOTE  
NO ON  
51

SAVE THE  
PARAMOUNT

VOTE  
NO

VOTE  
NO!!

The Paramount had a rich history as a vaudeville theatre and was originally called The Portland Public Theatre. Theatergoers saw a 65 ft. high Paramount sign above the Marquee on Broadway containing roughly 6,000 theatrical lights. Now the sign says "Portland" harkening back to its original days- but certainly not its best. It was built in 1928 by Rapp and Rapp, eminent Chicago theatre architects and had structurally stood the test of time, but showed the signs of wear that a grand dame does in her later years. This fact would ultimately be the one pointed at by the doyens of Portland- those who thought they knew what was best for this theatre and its citizenry. After a prolonged, and bitter battle, the City of Portland basically stole the Paramount from its present owners through an act of "public indemnity/ condemnation". We, those who loved this place were shattered, in shock- we had lost our home.

In 1971 the Paramount was acquired by Larry Bailey, Eulysses Lewis and Norm Volitin who brought in a very young Ed Twaites and Michael McManus- then in their 20s to run the theatre. In August of 72 they hired Phil Farber who says "he was a hippie off the streets" and hired for concert cleanup who then became staff advisor and stage manager in 1973-74. For the next few years, Buddy

out. Then the Paramount's parent corporation thought Michael McManus was best suited to be the General Manager of the Paramount, which he did very well until it was hostilely taken over by the City of Portland.

Enter Bob Ancheta: "My radio career began at KVAN 1480 in March of 1970, a rebel progressive radio station playing rock blues or whatever

with hundreds of acts of all types, as a well-oiled machine. Every department from security to concessions to the ushers that hassled you in the aisles, to the cleanup crew that cleaned up your puke and to the stage crew that moved tons and tons of gear, this was more than a job- this was magic here. Magic in sound and from spoken word to 50 thousand watts of Ozzy Osbourne, no matter what the show, it was easy to see from the devotion and dedication of the crews that "the show must go on" was stamped too on their hearts the minute they first walked into the building.

Paul White recalled an episode as stage manager: "during a Jackson Browne show- Bill Walton complained he couldn't fit into a seat. So we solved the problem by just letting him lay down in the orchestra pit. There he was just laid back - propped up- hands behind his head- legs stretched out in front of him happy as can be- just groovin' on the show"

Sally Custer offered this tidbit- "Something happened at a Frank Zappa show which scared the living daylights out of me. Frank started really late and the crowd was getting antsy- he was a perfectionist and wanted to get everything exactly right. Suddenly, I looked up at a commotion on the balcony, and this guy took a nosedive off the balcony- just as Frank played "Suicide". Luckily the guy wasn't hurt and no one he landed on was either. We were all spending a lot of time at the Virginia Cafe and headed there immediately after the show and pounded down a few."

David Leiken offered his Paramount memories, "It started for us with 2 shows of the Grateful Dead in 1972 where we were the local promoter. And 2 memorable things about that- one was the first night show all sold out- no more tickets and Ken Kesey pulled up in his- actually a couple of buses with 60 or 80 people. They were expecting to sit in the front which ultimately they did, but

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**"Foghat threatened not to play one night because the right kind of pop wasn't in their dressing room. We told them not to play! They ended up playing anyway. It was the beginning of bands demanding more stuff."**

Williams took over the theatre's management with another McManus- Patrick while his bother, Michael- returned to manage other properties. DoubleTee next took over the Theatre for about a year- doing mostly dinner shows. Michael McManus and "this bunch" as David Leiken put it- returned in 1976, bringing in Jim McCale and Farber back as General Manager. Farber was a Godsend according to Building Maintenance head Ray Brown. Farber started running shows like they should be- professionally- and on time. Phil recalls a couple of times when the building itself was an obstacle- like during an Ohio Players show when their lasers blew out every fuse in the Theatre and the house was entirely dark. Thinking quickly, Farber's stage crew literally ran down to a closed theatre and stripped its fuses bare- returning to install them at the Paramount and thus saved the show. Soon after, another physical disaster occurred when a snow storm caused excessive water damage and leaking above the concession stand. With little or no money to repair necessary problems the pressure became overwhelming and Farber opted

we felt like. A truly amazing format not found in commercial radio today. Being in the radio business made me cross paths with Michael McManus, GM of the Paramount Theatre. Eventually Michael offered me a job as Staff Advisor, eventually leading to being stage manager and Assistant Manager. As stage manager, my job was to make sure bands loaded in their equipment, set it up and made sure the sound checks and show came off in a timely manner. Believe it or not, some of the nicest people I met backstage were John Denver, Barry Manilow, BB King, Peter Frampton, Bonnie Raitt, Jerry Garcia, Rush and a few others. Some of the biggest assholes were Foghat. They threatened not to play one night because the right kind of pop wasn't in their dressing room. We told them not to play! They ended up playing anyway. It was the beginning of bands demanding more stuff in their dressing rooms and we were not quite to the point of giving them everything they wanted, but all that eventually changed too."

From 1971 to 1983 every band that made it to the radio played the Paramount. We worked



*The Paramount crew 30 years later.*

*photo Bill Phillips*

The  
**GOOD**  
the  
**BAD**  
and the  
**UGLY**  
S.D. Clarke

**“What stands out about Sequel are extremely tight ensemble playing, strong three-part vocal harmonies and Georgeson’s sterling lead guitar work, which was always the obvious strength of the band.”**

**Daylight Fright - Sequel  
Self-Produced**

**A** show of hands, please. How many among you felt absolutely certain that you would never see a review of this band again? Especially in these pages! Just what I thought Nearly unanimous. And such a supposition would be fully warranted- given the track records of the specific parties involved; and the inordinate amount of water (twenty years worth) under the proverbial bridge.

For, Sequel disbanded long ago, in 1985 to be exact; while Two Louies remained, steering true her course through the myriad raging storms of vicissitudes which have intermittently beswept our local musical pond over the intervening years. And we only are escaped alone to tell thee.

Thus was not always such. Once upon a time, at the dawn of the '80s, the Portland music scene was alive and thriving to the sounds of a multitude of what were to become known as “hair bands,” perhaps you remember the look from your youth:

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*Greg Georgeson at Sequel's reunion show December 27th 2003.*

photo Buko

Happy New Year friends and people of the Northwest! Flakes have fallen and we're having an actual winter here. Please get out and make a snowball or just walk around!

Being snowed in is the best excuse to listen to 'More Soul Ballads'. I've been grooving to Teddy Pendergrass, Marvin Gaye, Percy Sledge, Clarence Carter and the Chilites. What can I say? I like

with the politics, the economy and the peace of mind that comes with a healthy society. We made countless toasts in hope for peace and well being in the New Year.

Many attendees at my party were also at Thomas Lauderdale's holiday open house at his living space downtown on 1st and Yamhill. I was only there for a short time, but I managed to get Oregonian writer Kristy Turnquist's name wrong not once but twice. I called her Kristy

Well, turns out she did and she yelled: "Hoffmeister!" D.K. Holme stood by, looking mildly amused. Kristy, of course, is one of the most talented writers in Portland, and I hope she finds it in her heart to forgive me. I left the party early, but rumor has it that there was a catfight between two queens and a bartender. Whoopee! Never a dull moment.

I worked on Oregon Ballet Theatre's the Nutcracker and had a wonderful time. My favorite dancers this year were Larke Hasstedt, Gavin Larsen, Yuka Iino, Anne Mueller and Leann Underwood. There were some long, grueling hours, but I liked working for the new OBT Artistic Director Christopher Stowell. He's doing a fine job and I always enjoy OBT's Production Manager Jessica Flores the magnificent. She makes the whole theater experience funny and amusing. Jessica

requests that the stagehands wear costumes to some of the calls. One day was Hawaiian day and on Christmas Eve she insisted we all come in pajamas. I wore an attractive green lounging bathrobe, but the tour de force was the black wig (like Catherine Zeta Jones in Chicago). No one recognized me!

I ended up taking the pajamas off and changing into a party outfit for Chris Monlux's Christmas Eve party. The usual suspects attended, plus Scott Nakagawa who annually prepares some of the tasty treats that Monlux serves up at his soirees. The scalloped potatoes are surely heaven sent and he also dresses carrots in ginger that I simply must gush about.

What else happened? Well, there was the Paramount reunion that was a great success. I love Anne Farmer! We had a short but lovely visit. She continues to endear herself to others and me with her love of Portland, not to mention her longstanding crush on Michael McManus. Equally endearing was how

Farmer was used the December 2003 Two Louies as her calling card.

What's up for the future? Well, Portland Center Stage will move to the Armory in the Pearl District and it will be another theater/building that has found that the money to build it will be the easy part, and manifesting the operating costs will be the difficult (i.e., expensive) part. It will be tough for them to leave the comfort and good deal that PCPA has afforded them but I wish them all the greatest success.

This next year is going to be a lot more work. All I can say is that I'm ready and I want to thank all the faithful readers of the tradition called Two Louies!

Write to me: [rosebud@teleport.com](mailto:rosebud@teleport.com) LL

romantic music and consider these oldies but goodies the perfect way to greet the New Year. Nest in the greeting line has to be resolutions: I hereby resolve to not drive drunk in 2004. Same promise as last year and one I'm proud to say I've kept.

My New years Eve party was a smashing success! All right, it forced me to clean our house, but I was happy to wash the windows, polish the floors (no joke), and throw open the doors to Portland's beautiful people. The evening sparkled, highlighted by the seventies-style bar we set up in our garage that served fresh squeezed Mandarin and Lemon Drops with your choice of frozen vodka pulled from our antique freezer. Later on during the wintry festivities, the cocktails switched to Brandy Manhattans, garnished them with sour cherries imported from Germany on vintage cocktail skewers shaped like knights on a chess set and King Neptune's forked scepter.

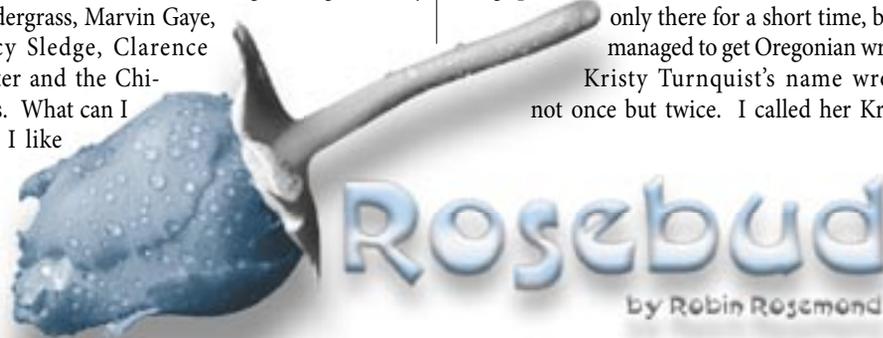
At midnight Eric Edwards, the famous and fabulous cinematographer, blew off firecrackers and mortars in the street. While indoors, a tall and thin beauty named Audrey danced around, burbling spiritual absolutions and prayers for all of the world's children, and

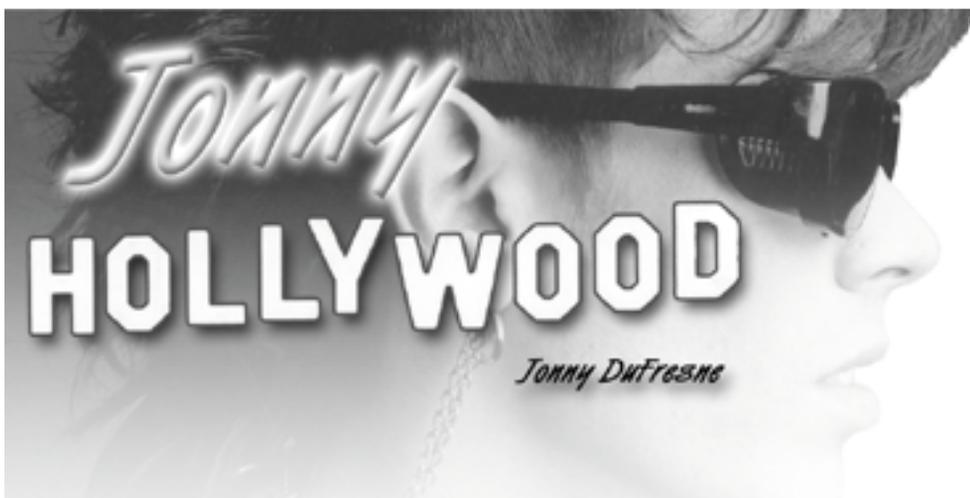
Edmonds at first, and then I called her Kristy Eugenis before reaching

**"Many attendees at my party were also at Thomas Lauderdale's holiday open house at his living space downtown on 1st and Yamhill. I was only there for a short time, but I managed to get Oregonian writer Kristy Turnquist's name wrong not once but twice."**

not so lucky ones, reminding us of our humanity. I couldn't help but notice how everyone is struggling

that charmed third try. I apologized with a quip, saying that she didn't know my last name either.





## New Years Revolutions 2004

Here it is the New Year; 2004! Can you dif it? If you're reading this I assume you survived the holiday season intact. Some struggle with the holidays, others seem to take it all in stride. Personally, I had a great time this year spending the week before Christmas in Portland with family and old friends. It always feels good to come home at Christmas, as it is the time of year when I am most nostalgic, memories of childhood and other past Oregon Christmas's dancing in my head.

### At Their Holy Modal Majesties Request

Being the season to be jolly, but on a tight schedule, a quick scan of the Willamette Week fills me in on any musical events worth checking out. It doesn't take long to see the obvious choice; The Holy Modal Rounders at The White Eagle on Sunday December 21st. This has all the makings of a great night out, as well as a chance to reacquaint myself with two of Portland's longest ongoing institutions in the same evening.

For those of you who may not know, The Holy Modal Rounders have performed on and off again since the sixties, forming on the East Coast and relocating to Portland somewhere along their long strange trip. The Internet 60's re-issue label Sundazed [www.sundazed.com](http://www.sundazed.com) provides a pretty good description of the what Rounders vibe is all about: "Led by maverick folksters Peter Stampfel and Steve Weber, the Holy Modal Rounders were an eye-opening blend of Greenwich Village strum, Kentucky bluegrass and Appalachian drone-topped off with enough mind-altering chemicals to derail the Wabash Cannonball."

These guys definitely know how to put the "Hoot" in Hootenanny. It's hard to explain the appeal of an out-of-control jam band manned by middle aged hippie punks playing bastardized versions of old-timey music with irreverent, politically-satirical lyrics other than "you had to be there". I first became aware of the band was as a wee lad back in the early 70's when they used to turn up on live broadcasts on KINK FM, back when KINK was still trying to be the "Underground Link". Obviously I'm not shy about dating myself here. Anyway, The Rounders did not disappoint my distant memories. The night brought out hippies

of all ages and the good vibes flowed.

Let me also say The White Eagle continues to mellow with age, becoming one of the few night-spots, offering live music, which in my opinion worth visiting on the merits of the décor alone. The White Eagle exists in its own space, not connected with the movement of modern day time. Maybe it's due to the ghosts that purportedly haunt the corridors. If The White Eagle isn't a historic landmark already, it should be.

### Predictions, Whatever

At the risk of sounding cynical, today's mainstream musical world will continue to become more about corporate profit and loss, mass marketing, technology and "15 minutes of fame". The RIAA seems to be succeeding in killing the fun of the only new innovation in recent memory; musical downloading. Ever the for-pay download sites are

***"Led by maverick folksters Peter Stampfel and Steve Weber, the Holy Modal Rounders were an eye-opening blend of Greenwich Village strum, Kentucky bluegrass and Appalachian drone-topped off with enough mind-altering chemicals to derail the Wabash Cannonball."***

receiving fewer hits. Most new musical acts seem to be using their talents to drive a bling-bling fabulous, angst-by the numbers, sexlessly provocative agenda. There are some mainstream exceptions, notably artists like Outkast, The White Stripes, Lucinda Williams and The Red Hot Chili Peppers who present a unique vision without stooping to being mere employees of the star system. However, the music offered reflects the post 911, dumbed-down democracy and media doublespeak that is more and more our society today. It feels like it's going to get a little worse before it gets better.

### Resolutions, Etc.

OK, I admit it. It's a new year and I'm freaking out! It's just that I don't know how I am going to continue the mad pace this world requires to get ahead these days, when the government and big corporations only want to turn us all into wage slaves, or throw us out of the system completely?

Let's see if there is some good advice in the words of other current or ex-Portlander musician types.

Noah Peterson (Saxophone, leader of The Noah Peterson "Soul-Tet" and Noah Peterson Quartet) – "Believe in myself, and behave that way". Yes, good advice. A lesson I continue to learn, and relearn every year. These two basic principles have a way of working hand in hand. However, I have to usually "fake it until I make it" acting as if I believe until I finally do.

Look for the release of The Noah Peterson Quartet: "Live at Biddy McGraw's" which will be available in January from CD Baby, as well as gigs at Monteaux's Public House in Beaverton and, of course, Biddy McGraw's.

Annie Celsi (Singer-songwriter, solo artist, living in Los Angeles) – "Spend more time on guitar less time on computer, More time outside less time in car, More time on phone less time on e-mail, Give generously, Receive graciously, Travel more – cry less, Love big, worry small" Spoken like a true Los Angelino. For me the computer many times feels more like my axe, than my guitar does. Maybe ProTools is the answer? Dial me up whenever you got some hot dirt. I may have to open the sun roof more often as I don't think I'll be getting away from spending a couple hours a day on the road. Email is a great way to speak without being interrupted; however I miss those juicy late-night gossip sessions. The success of Anny's 2003 release "Little Black Dress" has been covered in this article in past issues. What's up for an encore?

Duane Jarvis (Singer, Guitarist, Songwriter, living in Nashville) – "To dig it while I'm here, to be here to remember my resolution". Yes, here is

the answer. If were not having some fun taking on the challenges of the world we probably won't fully appreciate the rewards that come our way. In fact, many times the fun we have along the way IS the reward. Also, to get the reward we have to remain in the game. Be it the game of music or the game of life.

### The Light at the End of the Tunnel

The panic attack resides and I'm beginning to feel better. I'm going to borrow the resolve of my musical friends and find a way to live, love and laugh in the face of today's uncertainty. It's really the same fight that has been going on since the beginning of time; the free mind verses those who would control. For 2004 my resolution is to keep searching for and speaking the truth, and to bring light to that which deserves recognition. Oh yeah, and to get my articles in on time.

Peace!

LL

# SKINNY WHITE SHOULDER

BY DENNY MELLOR

Portland's only pirate band (as far as I know) "Captain Boggs and Salty" is hard at work on their next album of pirate theme songs and stories, their first album "Bedtime stories for Pirates" is a clever and creative selection of music and very tall tales spoken in a colorful and hilarious dialect amongst several very crusty sounding blokes indeed, I haven't heard this sort of language since I played a biker gig in the Gorge a few years ago, I've always felt that bikers are the pirates of today, think about it.

Anyway these guys have got it going on, just when most of us zig they zag, and although I haven't seen them in a club or on stage I got to hear them rehearse and their music skills are great. It's nice to hear good backup vocals and harmonies which have been missing from the rock scene as of late (arggh!). I also like the idea that a band can appeal to younger audiences which is also smart business because kids do buy CD's and they may remain fans for a long time if you affect them in the right way.

"Bedtime stories for Pirates" is a nine track CD with Captain Angus Bogg on bass guitar, swab Salty on melodica, first mate McGraw on piano, cabin boy Chucklehead Pete on guitar, bosun Mr. Gilly on flute, gunner Buckle on xylobones and sea cook Sunny Jim on the snare drum. Each song features an all-star player as well, RECRUTIN' THE CREW features Botielus on the worlds best original accordion music, I'M A SINGIN' PIRATE features Paul Iannotti on crew vocals, DEEDLE DEE TOE features Paul Iannotti again on crew vocals, CAT O' NINE TAILS features John Morgan on drums, SCURVY features Andy Lindberg, Ted Douglas and Ron Lee on crew vocals and John Morgan on drums, WEATHER EYE features Jeff Saltzman on guitars and bass and John Morgan on drums, BILLY BONES (Tale) features Brandon Campbell and Andrew Simpson, MANATEE features Andy Lindberg on words, music and vocal and Tracy Biggerstaff on mermaid vocal and THE POLLY-WOG feature once again the incredible Botielus on accordion. The cover art and illustrations are well done by Freddy Martin, Jeff Saltzman was the Chief engineer and Paul Nelson did the sound design on Deedle Dee Toe and Billy Bones Tales. All songs and stories on this CD were written and performed by Kevin Hendrickson and Loren Hoskins. For more information on Captain Boggs and Salty contact Pirate Jenny at P.O. box 12264 Portland



Oregon 97212 or WWW.PIRATEJENNY.COM

Singer songwriter Myrrh is close to completing his next solo album and talks of an all acoustic band. Myrrh is known to blow everybody away at most open mikes here in Portland because of his incredible vocal range which can reach into the stratosphere and can be a real liability for most clubs that have cheap beer glasses. Myrrh is a Las Vegas transplant and it's a sure bet that he will be making a name for himself locally if not nationally with the release of this nearly year long recording project and new band. I met Myrrh when he was working in "Tuesdays Taken" with the awesome Adrienne Gunn who hosts a great Karaoke at the Etcetera Tavern on N.E. 33rd and Killingsworth and plays most acoustic venues in the area. Look for Myrrh's new CD soon it's going to be hot.

Bassist Fred Garner heads back to L.A. to work on more lucrative projects, Fred is an excellent bass player who moves back and forth from Los Angeles to Portland depending on work and availability. While in town Fred has worked with Obi Addy, Aaron Black, Stu Kinzle and Lynn Ann Hyde, Papa Salty and Sam Bam Boo. Fred also worked for and grew up in the vicinity of Fender Music and has many cool stories about Leo Fender

"BURLINGAME PIZZA APPARENTLY HAD CLOSED BEFORE TELLING PREVIOUSLY BOOKED ACTS LIKE JUANA CAMILLERI AND SEVERAL OTHERS."

and some of the other characters that helped develop the electric guitar as well as Rickenbacker and several other southern California instrument companies. Good Luck Fred.

Burlingame Pizza apparently had closed before telling previously booked acts like Juana Camilleri and several others. This often happens when a club is about to go down in this shaky music economy but that's the breaks. Juana did complete two of the five booked dates at Burlingame and the shows were both excellent and featured other acts as well as Juana.

Well, take care and keep on playing in 2004, and don't give up on your music dreams ever!

LL

# The the & the GOOD BAD UGLY

Continued from page 12

the shaggy, highly teased mane, the sleeveless t-shirts, set off with the de rigueur kerchief, draped loosely at the neck; tight pants (spandex if possible), secured with an array of metal-studded belts, made to look like bandoleros. In some cases, the music seemed secondary to the outlaw rock cowboy look. But, whatever the case, at the top of that particularly popular heap of local hair bands (an image probably best not dwelled upon) was Sequel.

Modeled after any number of successful, slightly metal-ized new wave pop/rock bands of the day- as were being showcased on the nascent

species were also known to frequent these same sites. This much alone would qualify Sequel for a mention in any honor roll of local rock bands. But that is just the beginning of their story.

Propitiously enough, they were not only booked by Andy Gilbert, notorious head of the locally powerful Pacific Talent agency, but Sequel were also managed by Bob ("The Big B.A.") Ancheta, who also just happened to be a prime-time disc jockey for then demographically desirable KGON radio.

As with a few other more successful bands, Sequel released a locally-produced full length album. While many bands were putting out 45's in those times (still the coin of the realm, even in the early '80s) the expense of a full-length album (often in the neighborhood of ten thousand dol-

to appear on both albums.

In an exceedingly rare instance of actual hard-hitting "journalism," Two Louies, smelling a rat, stepped to the fore, charging Bob Ancheta with a conflict of interest: for acting as Sequel's manager while simultaneously promoting them through his position at KGON. Receiving several official letters of complaint, the FCC eventually looked into the matter. But nothing ever came of any assertions.

Two Louies was hardly a favored publication in Sequel's world view in the first place. The relationship between the band and our illustrious publication was always contentious, to say the very least. Much of the problem stemmed from a column wherein TL staff writer Gary Aker, posed that infamously crass, cynically snide and sublimely rhetorical musical question, "Sequel to what?" That

**"Sequel were widely pursued by huge flocks of youthful feminine pulchritude- who themselves mostly resembled some variation of Farrah Fawcett Majors- an actress who mysteriously maintained a staunchly ironclad fashion influence among a deep stratum of young Portland females, long, long after her career had swerved into an irrevocable death roll."**



MTV music video network (especially acts such as Boston, Journey, Cheap Trick, the Romantics, the Cars, Loverboy, Rick Springfield and Bryan Adams), Sequel were widely pursued by huge flocks of youthful feminine pulchritude- who themselves mostly resembled some variation of Farrah Fawcett Majors- an actress who mysteriously maintained a staunchly ironclad fashion influence among a deep stratum of young Portland females, long, long after her career had swerved into an irrevocable death roll. To this very day, vestiges of the Farrah Fawcett phenomenon can still be observed within a variety of local sub-cultures.

As is most usually the case, because the aforementioned fine-feathered creatures tended to congregate at watering holes at which Sequel was the performing act, large groups of males of the

lars), proved financially prohibitive to the typical band of the day.

Sequel's eponymously entitled first album, which was produced by the legendary Marlon McLain (of Pleasure fame) and released in 1982 on Double-T David Leikin's Lucky records label, sold well on a regional level, with several songs receiving regional radio airplay.

Exploiting a dramatic rise in interest in local recordings (with innumerable samples from which to choose), KGON released two "homegrown" compilation albums featuring regional talent. Competition among bands was extremely intense for selection to one of the coveted ten tracks on the album. However, KGON incurred the wrath of many rejected acts, when it became known that Sequel just happened to be the only band selected

question was never satisfactorily addressed nor resolved. It simply caused a lot of trouble.

Sequel broke up in 1985, having only released the one album. Oddly, only bassist Todd Jensen went on to greater success on a national level, joining the band Hardline (which featured Neal Schon, formerly of Journey and Santana before that) on MCA with Salem drummer Deen Castonovo. Later, Todd performed on a Paul Rodgers (Free, Bad Company) album and tour. He also spent six months recording demos with Ozzy Osbourne; eventually leaving that gig to tour for several years behind the likes of David Lee Roth and Alice Cooper.

But, for the most part, the remaining mem-

Continued on page 26

### An Unreal World

Lake Oswego  
(503)639-9364  
Email: manfred@teleport.coma  
Owner: Karin Kopp

### Anonymous Noise

(503)248-2136  
Owner: Karl Brummer

### Apache Recording Studios

4009 E. 18th St.  
Vancouver, WA 98661  
Vancouver phone: (360)694-5381  
Portland office: (503)293-9266

### APA Studio

Mollala, Oregon  
(503)730-5347  
Owner: JR Boykin  
Engineer/Producer Smokey  
Wymer(503)760-3918  
Rates: New Band Demo special \* 5 hrs  
for a hundred bucks\*\$30 hr additional  
time.  
Use our Pro Tools or Roland  
Mackie setups. 24+tracks. Sweet Mics  
& Outboard Gear. Use our engineers  
or bring your own. Triton 88 worksta-  
tion/sampler. Roland Vdrums. Fender  
Cybertwin.

### Bartholomew Productions

33470 Chinook Plaza, Ste. 345  
Scappoose, Or 97056  
Website: www.bartpro.com  
Email: bart@bartpro.com or  
mike@bartpro.com  
Phone: 503-543-7664  
Contact: Bart Hafeman or Mike Conner  
Service: Full service Production  
facility from A to Z. Production  
services include: Writing, arrangement,  
engineering, producing, digital editing,  
mixing, mastering, CD duplication,  
interactive and print design, Enhanced  
audio CD, interactive CD-ROM,  
band/Album collateral and web design.  
In other words, we do it all.  
Musicians: We can supply top notch, in  
house musicians for every instrument  
you need. Grammy award winning  
musicians upon request for your  
project.  
Format: Pro Tools TDM 64 track  
digital with tons of plug-ins such as:  
Waves, Antares Auto Tune, Focusrite,  
Filterbank, Beat Detective (When your  
drummer needs some help), Bomb  
Factory, Serato Pitch and Time, Virus,  
Di Fi, TC Electronics, TruVerb, Maxim,  
Big Bottom, Amp Farm, McDSP, VOCE,  
Vocal Align, Ultra Maximizer and tons  
more.  
Board: 56 input Soundcraft Studio (to  
get that warm british sound).  
Gear: Apple Macintosh G4 400mhz,  
3 10 gig Seagate Cheetah drives, 120  
gig firewire drive, Lacie, Yamaha and  
Pioneer CD/DVD burners, Masterlist  
& Toast cd Authoring software, Power  
Mac 8500, Yamaha NS-10 Studio Moni-  
tors, Midiman USB Interface, 2-Alesis  
3630 Dual Channel Compressor/Lim-  
iter, 8 channels of Berhinger compres-

sion, 2 Audio Technica  
4033 Mic, 2-AGK  
C1000's, 2 CAD Equitek  
E-100's, Audix F series  
drum mics, Shure Beta  
52 Kick mic, Shure SM-  
58's & SM-57's, Audio  
Technica Pro 37R.  
Instruments: Alesis D4  
drum module, Roland  
JV-1010 sound module,  
88 key Yamaha P-80  
keyboard controller, 5  
Ft Young Chang baby  
Grand Piano, Hammond  
C2 with 122 Leslie, Boss  
GT3 Guitar Processor,  
Roland Juno-1 keyboard,  
Korg 01W/ED, Fender  
P-Bass Lyte Bass Guitar,  
Fender P-Bass Zone Bass  
Guitar, Rouge Fretless  
Bass Guitar, Fender Standard Strat,  
Fender Telecaster, Samik Electric Guitar  
with Floyd Rose, Taylor 314-CE Acous-  
tic Guitar, Yamaha Classical Electrical  
Guitar, Fender Mandolin, Artisan Lap  
Steel, Rickenbacher Lap Steel, 5 Piece  
Yamaha Stage Custom Drum Set, Sabian  
AA Cymbals, CP Bongos, AA Meini  
Conga, Kalimba, Misc. Percussion  
Instruments.

Clients: Best Buy, Suncoast Motion  
Picture Co, The Musicland Group,  
Payless Shoes, Justice Pictures, Hot  
Potato Radio, SLAM, The Congregation,  
Roger Sause, Joe Plass, Bruce Carter,  
Howard Clarke, Dean Christenson,  
Glenn Eastman, East River Fellow-  
ship, Wendi Daniels, Stevie Spaulding,  
Pam MacBeth, Doug Beisley, Clark  
College, Village Baptist Church, Duelin'  
Sopranos, David Bass, Jillyn Chang,  
Brenda Fielding, Namesake, Unintitled,  
Cris Beffort, Kelly Carr, Christy Weber,  
Brandon Mann, Tom Teutsch, Dana  
Rego, Owen Wright, Bill Perkins, Kirby  
Brumfield, Clark Bondy, McBride  
Middle School, Common Creed, Brian  
Hunt, South Hills Church, Pulpit Red,  
McCoy & Houge, McMullen Drilling,  
Western Seminary, The James Project,  
Brenda Sue, Scott Anderson, Step-  
hanie Smith, Kevin Trout, Diana Blum,  
Peace Drum, Annie Graves, LMNOP,  
Royalty Wears Thorns, Simple Faith,  
VU, Joel Karn, Dave Karn, Leisure, St.  
Helens High School, Sweet Baby James,  
David Michael Carrillo, James Schmitt,  
Rick Fissel, Cascade Park Baptist, Kent  
Borror, David Hastings, Chris Howard,  
Jessica Meshell, Steve Howell, Kevin  
King, Final Iteration, Lynn Ann Scott,  
Leanna McIntire, Jerry Merritt, Steve  
Weed, Connie Windham, Darling

### Big Red Studio

Corbett, Oregon  
Producer/engineer: Billy Oskay  
2nd Engineer: Jordan Kolton  
web site: www.bigredstudio.com  
e-mail: billy@bigredstudio.com  
phone: (503) 695-3420  
Unique package rates and financing of  
projects.

# QUARTERLY STUDIO/MASTERING GUIDE

Facilities: 18 X 28' performance space  
which can be divided for isolation. Ceil-  
ings vaulted to 17'.

Yamaha C7D grand piano, C Fox  
Napa acoustic guitar, and 1902 Estey  
harmonium.

17' X 24' control room Isolated machine  
room Coffee bar/Lounge area. Available  
organic catering. Horseshoes, campsites,  
fire circle and hiking trails on property.  
Sight-seeing, fishing, restaurants, and  
lodging nearby.

Equipment: Otari MTR 90II 2" 24-  
Track with autolocator, Fostex 22 1/2"  
at 30 ips 2 track, Mac G4, Pro Tools,  
Digital Performer, Otari MX5050 1/4"  
2 track, Panasonic sv 3700 DAT Naka-  
michi MRI, Tascam 2000 CD-RW.

From England, hand wired Trident TSM  
40 input, 32 monitor, 24 bus. The sound  
is big, warm and very analog.

Monitors: Audix Nile V, JBL, Yamaha  
NS10s, Auritone and AKG, powered by  
Hafler, Parasound and Oz Audio.

Microphones: Neumann U87s, 47s,  
49s, KM 88s, U 69s, KM 84s, custom  
modified by Klaus Heyne Classic mics  
from RCA, AKG, Sennheiser, EV, Shure,  
Beyer and Crown.

Reverbs: classic EMT 140ST Plate,  
with tube electronics, the only one in  
the NW. Lexicon PCM 60, PCM 70,  
PCM 90. Yamaha SPX 900 multi-effects.  
MasterRoom XL305 spring 'verb.

Signal Processing: TC electronics 2290,  
Urei 1176 LN peak comp/limiter, Urei  
LA3As, LA 22. Lexicon 97 Super Prime  
Time Line DDL, Drawmer 201 dual  
gate, SX 201 and SE-400 parametric EQ.  
4 DBX 160X Compressor/Limiters. Ax  
Compellor stereo compressor/leveler.  
Ax Type C exciter. Lexicon JAM man  
DDL/sampler/looper MIDI setup with  
Roland D550, R-8M, Korg M1REX.,  
Korg 800EX, Emu Proteus 2, OB  
Matrix 1000, Yamaha TX81Z.

Partial list of labels & artists: Wind-  
ham Hill, Narada, Sugar Hill, Hearts of  
Space, Green Linnet, Nightnoise, John  
Doan, Alasdair Fraser, Kevin Burke,  
Martin Hayes, Hanuman, Johnny  
Connolly, Alan Jones, Portland Acoustic  
Guitar Summit, Dave Carter/Tracy  
Grammer, N' Touch Band, Rhythm

Culture, Sugar Beets, Tom May, Jim  
Page, Gino Vanelli, Chris Lee/Colleen  
Obrien, Cold Mountain, Steve Pile,  
Taarka, Everything's Jake, Beppe Gam-  
betta, Dan Crary, Belinda Underwood  
with David Friesen and Airtio.

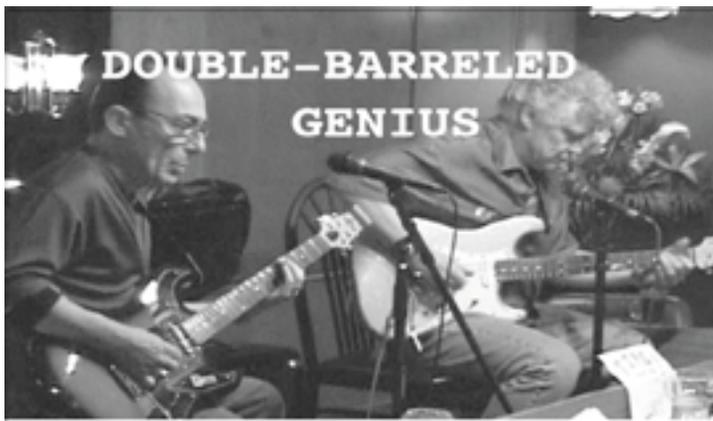
### Blue Dog Recording

1314 NW Irving  
Portland, OR 97209  
(503) 295-2712  
Email:brobertson1@uswest.net  
Web:www.bluedogrecording.com  
Owner: Bruce Robertson

### Ronn Chick Recording

1209 NW 86th Circle  
Vancouver, Washington 98665  
(360) 571-0200  
Owner/Engineer: Ron Chick  
Equipment list: Recording: 48 input  
amek angela, Mac G4 daul 850, Digital  
performer 3.1 24 bit 5.1 ready, 16 chan-  
nels Alesis aud. Monitors: Mackie.  
Outboard gear: Avalon.  
Focusrite, Cranesong, Symetrix,  
Urie/JBL, Lexicon, Roland, Sony, TC  
electronics.  
Mics: AKG, Audio Technica, Shure,  
Octavia.  
Client list: Network TV: Dark Angel  
(wb) the Young And The Restless (Cbs),  
Nfl Under The Helmet (fox), The Matthew  
Sheppard Story (nbc);  
Cable TV: Inside The Nfl (hbo)  
Sportscenter (espn), True Hollywood  
Story (E!), Wild On (E!) Celebrity  
Profile (E!);  
Syndicated TV: Extra, Access Holly-  
wood, National Enquirer, The Riki Lake  
Show;  
Commercials: Jolly Rancher, Coors  
Light,  
Whatever you needs, Ronn Chick  
Recording is a full service facility  
capable of providing demo recording,  
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editing, and post production assistance  
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and affordably. Please call for rates.

*Continued on page 14*



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## QUARTERLY STUDIO/MASTERING GUIDE

*Continued from page 14*

### Crossroads Productions

7708 NE 78th St.  
Vancouver, WA 98662-3632  
(360) 256-9077  
Web: [www.crossroadsproductions.net](http://www.crossroadsproductions.net)  
Email: [info@crossroadsproductions.net](mailto:info@crossroadsproductions.net)  
Studio Manager: Ron Stephens  
Studio Assistant: Danielle Jenkins  
Engineers: Paul Ehrlich, Craig Smith  
Tracks: ProTools HD 192 w/24 I/O and lots of plug-ins; Otari 2" 24 and 3M 1/2" 2 trk.  
Equipment: Neve 5315 console; Focusrite, API, Manley and Altec mic pres; URIE, Spectra Sonics and Smart Research limiters; AKG, ATM, CAD, EV, Microtech-Gefell, Oktava, Rode, Tracy-Korby, Shure, Soundelux mics; Lexicon 960L, Eventide, and TC Electronics effects. PMC and Yamaha monitors. Call or write for exhaustive equipment list.  
Instruments: Yamaha C5 grand w/ Gulbransen midi mod; B3 w/ 122 Leslie; Pearl and Slingerland drums; Vox AC-30, Gibson GoldTone, Rivera, Line 6 guitar/bass amps. Too many synths and MIDI tone modules to list.  
Notes: Designed by Russ Berger, and built to his exacting specifications, Crossroads Productions is the area's largest dedicated recording facility. The distraction-free environment is especially conducive to creativity. Due to the acoustically accurate control room and PMC monitors, Crossroads has also become a favorite Mastering facility used by other local studios.  
Clients: Wayne Krantz, Bobby Torres, Gary Ogan, Jon Koonce, Anne Weiss, Brett Williams, One Shot, Sky View HS, Prairie HS, Woodland HS.

### Dave's Attic Productions

Washington Square Area  
Portland, OR  
(503) 768-9336  
Owner: David Fleschner

### Dead Aunt Thelma's Studio

PO Box 82222  
Portland, OR 97282-0222  
(503) 235-9693 p  
(503) 238-9627 f  
Web: [www.thelmas.com](http://www.thelmas.com)  
Studio Manager: Mike Moore  
Office Manager: Nicole Campbell  
Owners: OCP Publications

### DeFunk Audio/Sonare Mastering

4531 N. Albina Street  
Portland, Oregon 97217  
(503) 288-3353  
Email: [sonare@spirech.com](mailto:sonare@spirech.com)  
Owner/Engineer: Sean Gilbert

Doctor Digital; The Sync Ward Studios  
Portland, OR  
(503) 892-0043, 1-888-373-4485  
Email: [drdigtl@spiratone.com](mailto:drdigtl@spiratone.com)  
Owner: Mark Frethem

### Don Ross Productions

3097 Floral Hill Drive  
Eugene, OR 97403  
(541) 343-2692 Fax: (541) 683-1943  
Email: [drossprod@aol.com](mailto:drossprod@aol.com)  
[www.donrossproductions.com](http://www.donrossproductions.com)  
Owner/Engineer: Don Ross  
Tracks: 32 track Digital, 24 track Analog  
Rates: \$70.00-\$85.00  
Equipment: Otari MTR90 II 24 track 2% Analog, Digidesign Pro Tools Mix + w/ 3-888 24 I/O's, SSD, Waves gold bundle, Bomb Factory, Meek & many other plug ins, 24 trk. Tascam DA-88's-mods by Audio Upgrades w/RC 848, SY88 & IF88AE, Tascam DA30 MkII, Fostex D-10 Time code DAT, Tascam CD-RW5000 CD recorder, Revox PR-99 MkII & B77 1/2 track analogs; Tascam M-3700 32x8 automated console w/mods by Audio Upgrades; Genelec 1031, Tannoy NFM 8, Yamaha NS-10, & Auratone 5C monitors; Aiwa, & Tascam cassette decks; Lexicon PCM 80, TC M2000 LXP-1's, LXP-5's w/MRC & Yamaha SPX90's reverb/delays; Manley ELOP, Manley Vari-Mu, Aphex 661's, 106, & 720 Dominator II, Drawmer DL24, Ashly SC-50 comp/limiters; BSS DPR-504 & Aphex 105 Noise Gates; Aphex Aural Exciter, Aphex 109 & Symetrix SX201 parametric EQ's; Avalon 737SP's, Millennia HV-3C, Neve 1272's (4), Peavy VMP-2, Gaines MP-2 mic pre's. Mic's: Neumann U87's (mods by Klaus Heyne), KM84's (mods by Klaus Heyne), Lawson L-47MP tube, AKG 460's, 451's, Sennheiser MD 421, EV RE20, 408B's, Shure SM7's, SM53's, & 57's. Other Important Stuff: 1927 Steinway M grand piano, Kurzweil PC88 MX, Ensoniq EPS, Opcode Studio 3, JL Cooper PPS-100, dk10 KAT, Alesis D4, Pre CBS Fender Super Reverb, Zoom 9050, JVC CR-85OU 3/4" video deck w/SMPTE address trk., Sony video monitors 13" & 20", Fostex 4010 SMPTE, Symetrix TI-101 phone patch, Telos Zepher ISDN patch & a Braun 10 cup coffee maker.  
Clients: Sony, Disney, PBS, Mason Williams, Beth Singer, Justin King, Sugar Beets, Paul Chasman, Byron Berline, Strangers, Multiple Sarcasm, Betmars, Babe's with Axes, Terry Robb, David Jacobs-Strain, T.R. Kelley, Debbie Diedrich, Boogie Patrol, Tracy Bonham & many more-check out web site music client list at [www.donrossproductions.com](http://www.donrossproductions.com).

### Falcon Recording Studios

15A S.E. 15th  
Portland, OR 97223  
(503) 236-3856  
Fax: (503) 236-0266  
Email: [falconstudios@atbi.com](mailto:falconstudios@atbi.com)  
Contact: Dennis Carter.



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### Freq. Mastering

1624 SW. ALDER #311  
PDX, OR. 97205  
(503) 222.9444

Web: [www.freqmastering.com](http://www.freqmastering.com)  
Portland's Pro Mastering Studio  
Contact: Ryan Foster  
Equipment: Sadie Artemis 24/96 Mastering System, DCS904 24 bit A/D & DCS954 24bit D/A both 192KHZ & DSD capable, Apogee1000 A/D & D/A, Cranesong Hedd 24 bit A/D & D/A, GML 9500 5 band Mastering EQ, Weiss EQ1 MK2 digital 7 band parametric, Manley Vari-mu stereo compressor, Weiss DS1 digital split band dynamics processor, Maselec stereo compressor, Genelec monitors, Mike Spitz ATR 100 1/2" Mastering deck, Tascam DA 45R 24 bit Dat Machine, Panasonic 3800 Dat machine, Dennon cd player, Dennon cassette decks, Mytek digital Mastering meter, Z-Systems 16 i/o digital router.  
Clients: Sony, Loosegrove, Sub Pop, Astralwerks, FT Records, Resistor, Shortwave Records, Estrus, Elemental, T/K Records, Top Secret, Darla, Rain Records, Burnside Records, Jus' Family Records, Bombay Records, M.A.H. Records, Empty Records, Dohnut Records, Rainforest Records, Cool Nutz, Satan's Pilgrims, Jesus Presley, Silkenseed, Chata Addy, Gino Vanelli, Land of the Blind, Ken De Rouchie Band, Hungry Mob, Life Savas, Live at Laurelthirst, Izaya, Heavy Johnson Trio, Daylights, Hummingfish, Kerosene Dream, Loveload, Jollymon, Gus Van Sant, Systemwide, Grindstone, Floater, Countryropolitans, Here Comes Everybody, Mel, E-40, Sally Harmon, Rattling Thunder, Dickel Bros, D.B.A., Ras Kass, Kurrup, B-Legit and many, many, more. (Please check out our website for a more complete list).

### Fresh Tracks Studio

1813 S.E. 59th  
Portland, OR 97215  
(503) 235-7402  
Email: [jon@freshtracksstudio.com](mailto:jon@freshtracksstudio.com)  
Web: <http://www.freshtracksstudio.com>  
Owners: Jon Lindahl  
Engineers: Jon Lindahl and Casey Spain  
Tracks: 32, 24, 16, & 8 ( 24 tracks hard disk) 16 tracks of digital & 16 tracks of analog)  
Rates: \$40 for 32 track, \$35 for 24 track, \$30 for 16 track, & \$25 for 8track.  
Equipment: 2 each XT Alesis ADATS, Analog 1" MS-16, Hard Disc, Cubase w/Mark of the Unicorn 2408 (Multi Track recorder/automation/remastering), All synced via JL Cooper Synchronizer, Panasonic CD Burner, 24x8x2 Soundcraft Mixing Console, ART MPA dual tube mic pre-amp, DBX 266 Dual Compressor/Gate, DBX, 160x, DBX 163x Compressor, Dbx163 Compressor, Biamp Quad Limiter/Gate, DBX 463x Gate, Yamaha 31-band EQ, Biamp Dual 10-band EQ, Rockman Guitar preamp, Rockman Stereo Delay/Chorus, Roland SRV Reverb, Roland SDE 1000 Delay, Art SGE Mach 2 Effects Processor,

Alesis Midi Verb, BBE 802 Exciter, JBL 4311 Monitors, Auratone Monitors, KLH Monitors, Panasonic 3700 Mastering Machine, Otari Analog 1/2 Track Mastering machine; wide selection of mics: (AKG, RODE, SENHEISER, E.V., SHURE, BYER, AUDIO TECHNICA) MIDI EQUIPMENT: Mac G-4 w/ CUBASE VST 32 5.1 Proteus 1 Sound Module, Yamaha TG100 Sound Module, Zoom RT -123, ESQ-1 Keyboard, Casio Midi Guitar  
Clients: Vivian's Keeper, LaRai, Fran Gray, Brock Noyes, Genevieve Goodell, John Myers, John Hoffman, David Graham, Poison Okies, Jonathan Berman, Al Pasque, Marc Hansen, Sidekicks, Little Joe, Cory Brunish, Dixie Party Jazz Band, Bill Deiz, ENUF, Chris Harris, Kevin Johnson, Al Pasche, John Skank, Savy, Ken Vigil, The Worthingtons, Les Ouvrier du Christ, and Christine Young.

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Specialties: Remote Recording & Producing  
Rates: Live & Remote recordings: individual quotes; 24-track recording: \$25/hr or ask about block rates. Freelance engineering \$25/hr + studio costs.  
Equipment: Compressors; GML 8900 stereo peak limiter, Urei 1176 compressor/limiter, (3) DBX 160x compressor/limiters.  
Microphones; Neumann U48 tube mic, (2) Neumann KM 84, (2) AKG 414 ULS, (2) AKG 460, AKG D112, (6) Shure SM 57, (4) Sennheiser 421, Beyer M260 Ribbon, Shure 55s. Tape Machines; Panasonic SV3700 DAT, Tascam 48-B 1/2" 8 Track Recorder, (2) Tascam DA88, Tascam 122MKII cassette deck. Effects; Lexicon PCM 42, Yamaha SPX 900, Yamaha SPX 90, SONY MPS, Hughes Sound Retrieval System. Misc: 8 Channels of API 550A EQ.s, (2) Neve split Mic Pre/EQ, V/T Tube DI. Amplifiers; Ampeg Portaflex B-15 bass amp, 60's black face Fender Pro - Reverb, 1973 Marshall JMP head with 60's Cab, Vox Royal Guardsman, Vintage Supro Guitar amp. Monitors: Yamaha NS-10 Studio.  
Clients: Wilco, Skiploader, Desert City

*Continued on page 18*



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# AS THE WORLD



## THE GRAND OL' SOAP OPRY

### WHY PORTLAND HATES SEATTLE

Because they're always re-writing the history of the music business to make a few extra bucks. And eBay lets 'em get away with it...

But first, the Backstory...

All actors want to direct, and all musicians want to produce.

Like the director in film, the producer in music is the final decision maker in the creative recording process. He selects the material, dials in the engineer's wizardry and stops the musicians when the energy sucks, or the clams mount up.

It's his show.

Last April, UK's Mojo magazine named the Kingsmen's "Louie Louie" #1 on the list of *The 100 Singles You Must Own*.

Ahead of all the hits by Elvis, Elton, or even the Fab Four.

So...the individual that produced "Louie Louie" would be an important figure in record business history, right?

"The Kingsmen's exalted position in this list only serves to emphasize pop's glorious democracy: the hand of inspiration can land on anyone's shoulder at any time, anywhere."

In this case, it landed in Portland, not Seattle.

December 2003 on the auction site eBay;

"Welcome to an AUCTION by JERDON RECORDS."

"This AUCTION LOT consists of: the original GOLD RECORD AWARD that was presented to **Jerry Dennon** back around 1964 to mark the one-millionth sale of the single "Louie Louie," as recorded by The KINGSMEN. One of perhaps a mere half-dozen or so that were ever made, this rarity is the first one known to have ever surfaced and hit the open marketplace. Dennon was the Seattle-based music executive who produced the recording in mid-1963, initially issued it on his own Jerden Records label, and then negotiated a distribution deal with the larger New York-based, Wand Records."

*"...the Seattle-based music executive who produced the recording..."*

Kingsmen call bullshit....

"It's one thing to say, in conversation, you produced "Louie Louie" but it's another to put it in print," says **Mike Mitchell**, guitarist on "Louie Louie" and the only original member remaining in the **Kingsmen** "That eBay pitch is just pure fiction. **Ken Chase** is the guy who produced 'Louie Louie'. He's the one who took us in the studio and insisted we record that song. It was months before we even met Jerry Dennon."

Jerry Dennon was just a label suit...

"Ken Chase never got enough credit for producing 'Louie Louie', says Mike. "Ken booked the time and told us what to play. We did it as an audition for a cruise ship job. Ken was the one that decided 'Louie Louie' was a hit single and shopped it to Dennon. As soon as it came out on Jerdon, Ken was out of the picture, and then when Dennon made the deal with Wand they froze him out."

The Oregon Historical Society and BMI honored Ken Chase and the band with a plaque at the recording location in 1993.

Mitchell says he's hanging on to his "Louie Louie" gold. "Maybe someday it'll put my kids through college."

Meanwhile, some poor sucker on eBay paid \$7,700 for what he thought was the producer's gold record for the biggest rock-n-roll single ever.

Like buying a bogus Hitchcock Oscar...



### THE BIGGEST STORIES OF 2003

#### PORTLAND BAND

#### OPENS GREAT WHITE FIRE

(February) **Michael Shapiro** of **Trip** had just come off stage and was relaxing in the bus when he heard the screams and breaking glass coming from the Station nightclub in West Warwick, Rhode Island. Bass player **Jason Williams** was inside the club when **Great White** started their set. About 30 seconds into the first song the drummer stopped playing and Williams saw flames climbing the wall. "It seemed so minor in the beginning," he told the Oregonian. People began heading to the exits, orderly at first. But the flames exploded, the lights went out and a wall of superheated black smoke cascaded through the club. Within seconds, a panic-stricken mob was crashing toward the three exits, many of them piling up at the front door. 100



*Sandin Wilson; a one man jazz revival.*

# D TURNTABLES

BY BUCK MUNGER



photo Buko

people died in the fire. Great White's tour manager **Dan Biechele** and two club owners were indicted on 200 counts of involuntary manslaughter.

## DANDY WARHOLS

### MAKE RS TOP 50 FOR '03

(December) The **Dandy Warhols** capped a busy year with the selection of "Welcome To The Monkey House" by **Rolling Stone** as one of the *50 Best albums of 2003*. "The Dandy Warhols previous two albums had genius singles, but their fourth is a continuously bouncy blast. Co-producer **Nick Rhodes** of **Duran Duran** spreads sonic mousse over the band's spiky guitars, thickening and detailing the arrangements and teasing out the hooks. Bonus appearances by Chic's **Nile Rodgers**, **Simon LaBon** and, um, **Parker Posey**." Back home after touring Europe with David Bowie the Warhols spent the holidays putting the finishing touches on the Portland *Odditorium* performance space and gearing up to monkey around in Australia and New Zealand this month.

## EXPLODING HEARTS VAN CRASH KILLS 3

(July) Driving home from their first gig outside the northwest, the **Exploding Hearts'** van rolled over in southern Oregon, killing three of the four members of the group. The band was returning from a show in San Francisco where they had been offered a record deal from the punk label Lookout Records, the imprint that broke **Green Day**. Killed in the crash were vocalist **Adam Cox**, drummer **Jeremy Gage** and bassist **Mathew Fitzgerald**. Guitarist **Terry Six** suffered only minor injuries. The Hearts were just beginning to break nationally, having generated interest from several major labels as a result of college airplay on their 2003 release "Guitar Romantic".

## ELLIOTT SMITH MYSTERY

(December) The circumstances surrounding **Elliott Smith's** death two months ago are in question. According to an LA County Coroner spokesperson the findings were "inconclusive as to whether the two penetrating stab wounds that killed him were self-inflicted or the result of foul play." "Despite a comprehensive and ongoing inquiry into the death by the LAPD detectives and coroner investigators together with a thorough examination by the coroner's pathologist, the mode of death remains 'undetermined' due to incomplete knowledge of the circumstances surrounding the

death." The LAPD will continue its investigation. "...two penetrating stab wounds..."

## CHURCH OF NORTHWEST MUSIC

### CANCELLED

(May) **Crazy 8's** manager **Marc Baker** became the preacher of the *Church of Northwest Music* radio program in 1991. The northwest music show on KBOO started in the 70's when rocker **Ronnie Noize** convinced the public radio station to champion local original music. **Rhonda Kennedy** and **Fiona Martin** joined KBOO in the 80's and hosted the program till Marc took over in '91. During his run at KBOO Marc featured exclusive and early live performances from **Everclear**, **Kelly Joe Phelps**, **John Fahey**, **Pink Martini** and dozens of other acts. Baker estimates that in his 13 years 1,000 local artists had their music played on the Church. The last show aired May 14<sup>th</sup>.

## KISS MAKES

### TOMMY THAYER THE SPACEMAN

(April) Better than the *Rock Star* movie plot. **Tommy Thayer** first attracted attention as a hot young guitarist in the 80's Portland club band **Movie Star**. His next group, **Black-n-Blue** got a deal with Geffen and attracted the attention of Kiss bass commander **Gene Simmons**. Simmons produced 2 more albums for Black-n-Blue and eventually convinced Tommy to join the Kiss organization as a producer and guitar tech. In a Las Vegas un-veiling last April, Tommy put on the Spaceman makeup and officially replaced **Ace Frehey** as lead guitarist of **Kiss**. He also produced and performed in the Kiss/Melbourne Symphony Pay per view event and DVD. That's why he makes the big bucks...

## EVERCLEAR BREAKS UP

(August) After a decade of hit singles, platinum albums and golden tour reviews the band **Everclear** seems to have run its course. At the last gig of the *Slowmotion Daydream* tour in Alaska **Art Alexakis** announced from the stage "this would be the last time" an audience would ever see the band. He should know, he's gone solo before. Can Art make the transition to successful solo artist without the plays-like-a-train rhythm section of bassist **Craig Montoya** and drummer **Greg Eklund**? Let's see, has he ever had a hit without 'em?

Continued on page 23

# Falcon Recording Studios



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## QUARTERLY STUDIO/MASTERING GUIDE

Continued from page 18

Soundtrack, 30.06, Eric Mathews, Pond, Adam Wade, Scribble, Slackjaw, Suplex, Woke Up Falling, Avenue of The Strongest, Pedro Luz, Andi Camp, Jen Wood, Trophy Wife, Gruesome Galore, Tommy Tutone, Everclear, Audio Learning Center, Mel, Petal, Intifada, Flophouse Palace, Loligo, The Reports, The Kremlin Bronx.

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Web: [www.geocities.com/intersect-sound](http://www.geocities.com/intersect-sound)

Owner/Engineer: Bill M. Cushman  
Intersect Sound Inc. specializes in PA System Rentals for festivals, small bars & clubs, civic functions, church & community events, private parties & dances, & DJ shows. ISI also provides live sound production, recording and mastering with post-production and studio work. Sound Engineers are available.

Rates: PA System rentals go out as a unit, engineer included—see website or contact [billmushman@yahoo.com](mailto:billmushman@yahoo.com) or phone 503.649-7741 anytime for voice mail. Or between 1:00 pm and 6.30 p.m. to speak to a person.

For Live Sound recording: 1-2 Alesis Adats are available. The tracks are then mixed down and mastered to DAT. The turnaround time is usually two weeks and the cost starts at \$200.00 for the whole package. I also do studio work (subject to availability) at the rate of \$20.00 per hour.

Equipment: For PA System Rentals: For example PA system "A" consists of the following: Console: Soundcraft Spirit 16x4; Signal processing: Yamaha Rev-7, Midiverb 3, BBE sonic maximizer 322, Aphex aural extiter type B, 2 Alesis 3630 dual compressor/gates, JBL m644 4 channel gate, DBX 1231 dual 31 band 1/3rd octave eq, 2 Alesis Meq 230 dual 31 band octave eq, Fender pcn-4 stereo 3 way cross-over. Speakers: 2 JBL active mid-hi packs, (1 15" & 1 2": driver with 1" horn each) 2 JBL active subs, (2 15's, front firing & ported each), 4 floor wedge monitors, (1 15" & 1 2" driver with 1" horn each), 1 Yamaha drum fill, (1 15" & 1 " driver with 2" CD horn), Microphones: 4 Shure sm 58, 6 Shure sm57, 4 Audio technica pro 10, 1 Audio technica pro 25, 1 Shure beta 58. Amps used include: Crest, Crown, Yamaha, SLM-RMA series & Yorkville AP series. (depending on system configuration and power demands) Miscellaneous: 4 ISI di boxes 1, Lawrence accoustic guitar pickup, Fender m-80 pro guitar

amp w/4-12" cabinet, Big muff II Distortion Pedal, MXR distortion pedal, Digitech "talker" voice-synth pedal. Clients include: Dfive9, Hell Candidates, Jen Lane of Barfly Magazine, Tillamook County Fair in association with Starshine Sound, Rorschach Test, Stage Phryte, The Natrons, Witch Mountain and many other locals.

Other: Bill Cushman is House Engineer at Club Satyricon and he invites you to come in and say hello. As owner of Intersect Sound, he guarantees reasonable rates, professional service and well maintained gear—delivered, operational and on time!

### Interlace Audio Production

457 NE Birchwood Dr.  
Hillsboro, OR 97124

503-681-7619

Email: [InterlaceAP@aol.com](mailto:InterlaceAP@aol.com)

Website: <http://www.interlaceaudio.com>

Owner: Bob Crummett

Contact: Kris Crummett

Engineers: Bob Crummett and Kris Crummett

Rates: \$25 an hour.

Tracks: 64+ track Protocols, 16 track adats, 2 track Dat.

Equipment: Digidesign Protocols HD1, Alesis Adat XT, Alesis Adat XT20, Sony PCM-R300 Dat, Mackie 24/8 Console, Mackie HR824 Monitors, ART Pro VLA Tube Leveling Amp, ART Tube MP, ART Quadra/FX, ART 355 Dual 31 band EQ, Avalon U5 DI, Deltalabs AcoustiComputer, Hughes & Kettner Tubeman DI, Line 6 Bass POD, Presonus Digimax, Various Stompboxes, Waves Gold (all), Bombfactory (all), McDSP (all), Anteres Autotune, Digi-Design RTAS (all), GRM Tools (all), Metric Halo Channelstrip, Duy (all), T-Racks, Focusrite RTAS (all), Kind of Loud Realverb, Raygun, Serato Pitch and Time and more.

Mics: AKG D112, AKG D12E, Audio Technica 4033sm, Audix D1, Audix D2 (2), Audix D4, ElectroVoice 627b, ElectroVoice N/d 767a, Groove Tube 6tm (tube mic), Modified Large Condenser Mic (2), Shure SM57(3), Shure Unisphere PE56D-CN, Superlux CM-H8D (tube mic).

Instruments: Tama Starclassic Performer Drumset, Roland TD-7KE Electronic Drumset, Various Percussion (congas, bongos, and whatnot), Musicman Stingray Bass, Alesis QS6 Keyboard, Rhodes Mark II 73, Marshall Lead 12, ART 80/80 Head, Marshall JCM 900 4x12 Cabinet, Crown Acoustic 12 String, Gilbert Baby Grand Piano. Clients: Sarah Blaisedale, Cascade Blues Association, Crosstide, Delivery, John Densmore, Doyal Tankington, Laura Duzette, Bryan Free, Jefferson Institute, Kinzel & Hyde, Christopher Marshall, Wayne Meichsner, Mindset, Mute, Mykel, Nice Richard, Tom Noeson, Oliver, Postal, Random Electronica, Regenerator, Saturday Night Jazz Band, Screamin Willies Dixieland Band, Stela, West of Zero, and more.



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Recording and Mixing: Pro Tools HD; Alot of Adats; Yamaha O2R digital mixer

A Few Preamp: Manley VoxBox; (6) Manley dual mono mic pres; Manley El-Op leveling amp; (2) Drawmer 1960 pre/compressors; Langevin dual vocal combo

A Few Keyboards: Steinway Model B 7' grand piano; Hammond B3 with Leslie 122; Fender Rhodes suitcase piano; Korg Triton, Triton rack, Trinity, MS2000R, etc.; Roland 5080, 1080 JP-8000, etc.; Quite a few others including Nord Lead and E-mu Virtuoso 2000  
Some recent clients: UNIVERSAL and 2WAY RECORDS recording Artists Sassey and Ghetto Romeo; Johnny Limbo and the Lugnuts; The Stragglers; Brenda Baker; Duelin' Sopranos; Bassoon Bros; Cool Nutz and Jus' Family Records; Hog Whitman; Sawtooth Mountain Boys; Jeff Hudis (Hudis James); Madgesdig; Carolyn Kardinal; WE Side Records; Kant Be Caught; DJ OG One Productions; Kathy Walker Band; D-Five-9

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Analog Processing: GML 8200 Parametric Equalizer,

Crane Song: STC-8 Discreet Class A Compressor Limiter, Empirical Labs 2 x Distressors with British Mod, Mic Preamps: Cranesong: Flamingo 2 channel Discreet Class A mic pre, Focusrite; Red One 4 channel mic pre, Summit; TPA-200A Dual Tube mic pre, Night Pro; PreQ3 4 Channel mic

Digital Processing: Cedar: De-clicker, De-crackler, De-hisser, De-buzzer, Waves: L2 Ultramaximizer, Platinum Bundle, DigiDesign; ReverbOne, Serato; Pitch-n-Time, Antares: Autotune, Line 6: AmpFarm Digital Routing: Z-Systems: 16x16 AES Digital Detangler Pro Synchronization: Aardvark: AardSync II, Sync DA

Data Back-up: Exabyte: EXB-8700LT 8mm

CD Recorder: Plextor 8/2/20

Monitors: Meyer Sound HD-1 High Definition Audio Monitors

Metering: Waves: PAZ Psychoacoustic Analyzer

2 Track Players/Recorders: Tascam: DA-45HR-24 Bit DAT, DA-30 MKII DAT, & CDR2000 - CD Recorder/Rewriter - Nakamichi MR-2 Cassette, Vestax: BDT-2500 Turntable

Microphones: Soundelux: 2 x U95S - Microtech Gefell: UMT 70S -, Royer: 2 x R-21 - Neumann: 2 x KM-184 - AKG: D12e, Sennheiser: 3 x 421, 441 - ADK: 2 x A51s - Shure: 2 x SM-57, SM-7

A Few Of My Clients: Oregon Symphony • Obo Addy • Deep Elm Records • Alfredo Muro • Lew Jones • Bart Ferguson • Norman Sylvester • Paisley Pop Records • The Mel Brown Quartet • The Divided • Desert City Soundtrack • Randy Porter • Bobby Torres • Slackjaw • Duffy Bishop • Trophy Wife • Mt. Hood Jazz Band • Assisted Living • 31 Knots • Starter Kit • The Jimmies • Woke Up Falling • Johnny Martin • DFIVE9 • Gruesome Galore • Catholic School Girls • 5 Guys Named Moe • 44 Long • The Martindales • The Cow Trippers • Thy Infernal • Renato Caranto • The Bassoon Brothers & a lot more!

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Engineer/Producers: Mark Kaeder  
Tracks: 32 I/O Harddisk Recording  
Equipment: Recording: Yamaha O1V Digital Mixer, Logic Audio Platinum HDR software (running on a 1.0 GHz Intel PIII with 512 megs of ram and 80 gigs of storage), Dual Creamw@re Pulsar 96/24 DSP, Synthesis/Mixing platform (too many other audio programs to list), Outboard: True Systems 'Precision 8' eight channel mic preamp, Lexicon MPX-1 multieffects processor, ART Pro MPA tube mic pre, ART Pro VLA optical tube compressor, DBX 1066 stereo compressor/limiter/gate, DBX Quantum Mastering Compressor, Otari MTR-12 1/4" Mastering Deck. Monitors: Sundholm V8's, Mackie HR824 reference monitors, Yamaha NS-10 reference monitors. Synthesis: Roland XP-80 MIDI workstation, Ensoniq ASR-X sampler, Alesis D-4 MIDI drums. Condenser mics: Soundeluxe U-95 multipattern tube mic, Rode NT-2, Rode NT-1 (2), Audio Technica ,ATM35, AT-851a, AT-4041(2). Cardioid Dynamics: EV PL-10, Shure Beta 52, E.V. ND-868, ND-367, Peavey PVM22 (2), Cad 22 (2), Shure SM-57 (2). Misc: Sony Spressa 24x CD Writer. AKG and SONY headphones, Furman Distributed Headphone system, Gallien-Krueger 800RB bass amp with Eden 4x10 cabinet, Conn Strobotuner, Marshall JCM-2000 guitar amp. Notes: No Moving Parts is a comfortable, low cost recording environment with a friendly and knowledgeable staff. Providing exceptional sound quality with the kind of speed and flexibility that only hard drive recording can provide. Perfect for inexpensive, great sounding demos or for budgeting the kind of time it takes to complete a fully produced final product. Check out our website at [www.nomovingparts.com](http://www.nomovingparts.com) for more info.  
Clients: Recently - Nojeem Lassisi and Jujuba, Peer Pressure Productions, Day Pass, Emberghost, American Barricade, Erotic Politicans, The Blues Broads, Hydroponic, Morse Code Heartbeat, Divine Noise Asylum, Patrick King, Naked Todd, Step Beyond Deception, Lipid, Spindrift, Kaddisfly, Fusion Ball, Whiskey Sinner, Chapter's End, Redline6, Hot Boxed

**Northstar Recording**  
13716 S.E. Ramona  
Portland, OR 97236  
(503) 760-7777 Fax: (503) 760-4342  
Owners: Scott James Hybl, Curt Cassingham

**On Site Audio**  
A Diamond "Z" Records Company  
16016 Lower Boones Ferry Road, Suite 5  
Lake Oswego, Oregon 97035  
(503) 675-1670  
(503) 635-7335 Fax#  
Email: [DZRRrecords@aol.com](mailto:DZRRrecords@aol.com)  
Contact: Steve Landsberg

**Opal Studio**  
6219 S.E. Powell  
Portland, OR. 97206  
503-774-4310  
503-777-5214 fax  
Email: [opalpdx@teleport.com](mailto:opalpdx@teleport.com)  
Web: [www.opal-studio.com](http://www.opal-studio.com)  
Owner: Kevin Hahn  
Engineer/Producers: Kevin Hahn, Vince Tognetti, Chris Stevens.  
Rates: \$40/hour, block \$35/hour, project \$30/hour.  
Equipment: Yamaha O2R digital mixing console, Tascam TM-D1000 digital mixer, 32 tracks of Alesis HD24 & XT20, Panasonic SV3800 dat recorder, Tascam DA-30, Alesis Masterlink, Tascam 302 dual cass. deck Marantz 615 CD recorder, Marantz PDM 320 CD player, Microboards StartREC 400 multiple CD recorder, Manley U5, Focusrite R8 dual mic preamps, Drawmer 1960 dual tube mic preamps/compressors, TLA PA-5001 quad tube mic preamps, Joe meek VC3 (2) mic preamp/compressors, ART PRO MPA dual tube mic preamps, Eventide H3000 effects, Lexicon LXP-15 effects, Yamaha SPX-90 effects, Yamaha O2R (2) effects, Aphex Compellor, Symetrix 425 compressors Yamaha GC2020B compressors, Yamaha O2R dynamics processors Drawmer MX30 compressor/limiter/gate, Vesta Koza digital delay, Aphex aural exciter...  
Monitors: Sundholm SL8.0 monitors (2 pairs), Genelec 1029A w/sub monitors Yamaha NS-10 monitors, Auratone monitors Hafler P4000, P3000 power amps  
Microphones: Neumann U87 (2), Audio Technica 4033, 4050, 4051 AKG 414 B-ULS mic, AKG D112 (2) mics ADK tube, Audix D1, D2, D3 (2), OM5 Shure 57 (4), 58, EV ND757a  
Others: Sonar XL, Steinberg Wave lab 3.0, M Audio 1010 24/96k, Roland XV3080, Roland 303 groovebox, Alesis D4, Ensoniq TS-12 keyboard, Fender Strat, 5-string bass, Tele custom, Gibson Les Paul, mandolin, Marshall, Fender Deville, Line 6 POD, Mesa Boogie V-2, Crate.  
Clients: Kerosene Dream, Jollymon, Stephanie Schniederman, Deen Castronova, Mad Hattie, The Red Sector, Triple Double, Shrapnel Records, Shortwave Records, Albert Reda, Ennis in Theory...

### Private Studio Recording & Mastering

420 SW Washington St.  
Portland Oregon 97204  
503-407-2521

www.psrecordings.com

Contact: Timothy Stollenwerk  
Specializing in 24bit CD audio mastering and post-production, which includes original sound design for theater and film, field recordings, and much more.

Rates by the hour or by the "audio minute". Satisfaction guaranteed.  
Equipment: Sound Forge and Vegas video 24bit DAW, PSP Vintage Warmer, PSP Mix Pack, Waves L2 Ultramaximizer, Lexicon PSP42, Ozone Mastering, Yamaha O1V, Frontier Design 24bit 10channel Wavecenter, Apogee 1000 AD/DA, POW-r dither, Digitech TSR24S, Fostex E2 1/4" analog with time code, Earthworks Sigma 6.2 reference monitors, Sony DTCA7 DAT, and a few A/V rated Ultra Wide SCSI hard drives for optimal performance.  
Clients include: Beta-Lactam Ring Records, Alien Eight Recordings, Ground Fault Recordings, Alluvial Recordings, Touch, Generator Recordings, Egg Shell Productions, Sowelu Theater, Chel White Films, Dub Plate Tectonics, Soleilmoon, Subterfuge Recordings, Banned Productions, Reverb Records.

### R Studio

(503) 285-9168  
Owner: Gregg Whitehead

Rainbow Recording  
6614 S.W. Garden Home Rd.  
Portland, OR 97223  
(503) 246-5576  
Email: hegna@integrity.com  
Owner: Galen Hegna

### Recording Associates

5821 S.E. Powell Blvd.  
Portland, OR 97206  
(503) 777-4621  
Email: recassoc@teleport.com

### Red Carpet Treatment

Aloha, Oregon  
(503) 848-5824  
Owners: Gavin & Wendy Pursinger

Engineer: Gavin Pursinger  
Tracks: 16tk 2" 15/30 ips.  
2tk 1/2" 15/30 ips. 2tk 1/4" 15/7.5/3.75  
Mono Tube 15/7.5  
Rates: \$40/hr or 10 hr block for \$300 (in advance + plus tape costs)  
Recorders: Scully 288-16 (2" 16tk), Ampex AG440B (1/2" 2tk), Studer A700 (1/4" 2tk), Scully 280 1/4" 2tk, Ampex 351-C (mono tube 1/4"), Panasonic SV 3700DAT, Digital Audio Labs Hard Disk Editor, Phillips CD Burner, Pioneer 3 head cassette (+4 converted).  
Monitors: Large JBL Alnico 15"/2"/Eliptical ring system in factory cabinets Biamped and TUBE driven. Near fields are JBL L26(tube driven). Headphones have 4 separate mixes. Console: Sunn SPL 3424 & 4424 well tied for 56 inputs. L & R main buss is now tube.. Triode connected 807s fully regulated & transformer coupled. This is the heart of our vacuum tube console-now under construction.

Tube Equipment: "Thor" broadcast tube pre, Altec Lansing 220A tube mixer (4X1), TL Audio Stereo Tube Compressor, TL Audio Stereo Tube Parametric (these are fed single ended thru 40 yr old 600-10k transformers when used in mastering), RCT Tube 4x8 Stereo Plate Reverb, Presto 40B (regulated) mic pre, RCT stereo tube line amp (6L6GCs), KGW Line Amp, RCT stereo tube mic/line pre (5879s&6L6GCs), RCT tube mic pre (5879&6L6GC), RCT stereo differential limiter (6SN7GTAs), 2 Bogen Tube mixers 5ch (EF86s), RCT stereo tube DI (12AT7x). RCT TUBE GEAR HAS SEPARATE POWER SUPPLIES AND DC HEATERS.

Effects: RCT Tube Stereo Plate, AKG BX 10 Rev, Alesis & Lexicon revs, Orban Optic Compressor, Behringer Composer, 2 Tapco +4 stereo graphic EQs, Audio Logic Quad Gates (VCA), 2 Scully 280 mic pres, Ampex 440C mic/line pre, 5 Digital Delays, 12 ch patchable DBX 180 noise reduction. Mics: AKG "The Tube", 451 (2), D-12, 330BT (4), D-224E, Electrovoice RE27, RE20, RE 16 (2), DS 35 (2), 665, 1777A (2), RE 50, Rode NT2, Studio Logic C3, Sennheiser 421, Shure 55S, 56 (2), 58, PE50SP. Helpinstill magnetic piano pickup. Large adequate stands &

hardware.

Instruments: grand piano, Hammond CV & Leslie, Fender Rhodes 88 stereo, Fender Telecaster bass, Gibson melody maker (P90s), Yamaha acoustic 12 string, dual showman cabinet, Sunn 2000s, Sunn 1200s, Sunn 100s, Ampex jet J-12.

Clients: Ray Charles, Chubby Checker, Al Rivers III & The Ink Spots, Ike Willis Band, War, Edwin Starr, Howard Roberts & Mel Brown, The Weevils w/Billy Hagen & Dave Gill, Blake Wood, Kathleen Riley, James Robbins Band, Cross Country, Diamond Eye, Kevin Collins, The Bluesters, The Rockfords, Robert Brown, Rob Ohearn, Miss Red Flowers, Pleasure Seekers, Planet Quarantine, Kind & Loving Spiders, Undercover Records, Cravedog, Fernando (Luther Russel on keys), June & Joey, Vintage Flashback, Band of Andys, Strawberry, Orange Collection, Lamurians, In Cell, Sleepover, Producer Mike Mason, Brownell Sound & Bluegrass on the Green, Lisa Miller & the Trailer Park Honeys, Alison Music, King Darl, The Haunted Church, Shirley Sanders Live, Yesterdaze Child, Live cable show "Wing It" with Lynn Conover & Susanah Weaver, audio for TV of Hillsboro Symphony Orchestra. Pickathon 1999, 2000, 2001. What can "glow in the dark" do for you.

### Reynolds Audio Production

#### / Cool Blue Studio

SW Portland (call or email for directions)

(503) 892-6268

E-mail: john@reynoldsaudio.com

Web: www.reynoldsaudio.com

Contact: John Reynolds

Equipment: Mackie Digital Eight Bus console with Massenburg EQ, Antares AutoTune and TC Electronic reverb. Mackie HDR 24/96 Pro 24 track, 24 bit recorder with Digidesign Pro Tools file exchange. Apogee PSX 100 A/D/A converters, Aardvark Aardsync II Word Clock distribution, Amek/Neve, Avalon, DBX Blue Series, Lexicon, TC Electronic, Alesis MasterLink, Symetrix, Line 6, Yamaha, Behringer, BBE, Neumann, AKG, Audio Technica, Royer, Audix, Electro-Voice, Shure,

Sony, Mackie HR824s and Auratones, JBL Eon rehearsal PA, Neutrik TT patch bay, Mogami, Monster and Apogee cables. See web site for complete list.  
Software: Cubase SX 2.01, WaveLab 4.01, Diamond Cut DC5 restoration, plugins from Antares, Bias, Steinberg, Native Instruments, iZotope, Acuma Labs.

Pentium 4 2.5 GHz/1 Gb RAM, Win XPpro, Lynx L22 audio I/O, Steinberg Mixe8 MIDI interface, removable firmware drive, Sony DVD+/-RW, Bravo CD publisher.

Instruments: Roland RD700 weighted 88 key controller, Steinberg The Grand VSTi piano, Native Instruments B4 VSTi organ, LynPlug Cronox sampler, hardware synths from Roland, E-mu, Korg, Kawai. Lots of guitars, amps, effects and percussion toys.

Notes: Established in 1990, recently relocated from Santa Cruz, CA, Reynolds Audio Production offers music production, recording, mixing, editing, mastering, audio restoration, composing and sound design, studio and live freelance mixing, consultation, system design and private instruction for guitar and audio engineering.

The new Cool Blue Studio offers a relaxed and comfortable environment, conducive to creativity and productivity. John Reynolds has mixed concert sound for Ray Charles, Shawn Colvin, Etta James, Stephane Grappelli, James Brown, Keb Mo, Charles Brown, Gladys Knight and many other legendary artists.

John has provided quality assurance consultation and sound design services for Summit Audio, E-mu Systems, Antares Audio Technologies and Mackie Designs.

Clients: Pele Juju, ZunZun, Scott Fisher, Bossa Nouveau, Stanford University, Julia Korena, Dan Sisco, Times Square, Jolly Mukherjee, Cabrillo Stage, Opafire, Ukulele Dick, Rory Koshlaychuk, Chu-Chumbe, David Winters, Production Logic, Villa Montalvo. See web site for client quotes.

*Continued on page 22*



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(503) 695-3420

www.bigredstudio.com e-mail billy@bigredstudio.com

# QUARTERLY STUDIO/MASTERING GUIDE

Continued from page 21

## Rex Recording

1931 S.E. Morrison  
Portland, OR 97214  
(503) 238-4525  
Web: [www.rexpost.com](http://www.rexpost.com)  
Owner: Sunny Day Productions, Inc.

## River Recording

Milwaukie, OR  
(503) 659-5760  
Owner: Steve Parker

## Sound Goods

Beaverton/Aloha, Oregon  
(503) 690-6864  
Web: <http://www.soundgoods.com>  
Owner/Engineer/Producer: Joshua Slamp

## Sound Impressions, Inc.

1920 N. Vancouver  
Portland, OR 97227  
(503) 287-3975 Fax: 249-5021  
Email: [info@sound-impressions.com](mailto:info@sound-impressions.com)  
Web: [www.sound-impressions.com](http://www.sound-impressions.com)  
Other Services: Web Site Design, Video Production & Duplication, and CD

## Rom Authoring.

Owner: Dan Decker  
Engineers and Personnel: Dan Decker:  
Engineer / Producer, Nick Kellogg /  
Engineer / Producer, Rick Duncan:  
Engineer, Wayne Thompson: Pro-  
grammer / Engineer, Delandra Clark  
Scheduling / Artist Management,  
independent engineers are welcome.  
Assistant Engineers: Jim Lechocki,  
Justin Swanson, Tony Crepps  
Direction: Sound Impressions has been  
serving the Northwest with qual-  
ity audio services since 1983. Audio  
projects range from local demos to  
national albums in all styles of music.  
Our new facility located two blocks  
from the Rose Garden arena houses two  
large audio studios and a video editing  
suite. Call to set up an appointment. We  
would be happy to show you our studios  
and discuss how Sound Impressions  
can assist moving your musical career  
forward to the next level.  
Mixing Consoles: Studio A: DDA AMR-  
24, 60 inputs with Uptown moving  
fader automation, 24 buss split console  
design. 36 channel master section and  
24 channel monitor section with EQ.  
Switchable plasma metering. Studio B:  
Yamaha 02R digital mixing console: 40  
inputs with dynamics and parametric  
EQ. Studio C: Yamaha 01V Digital  
Mixing Console Multi-Track Recorders:  
Otari MX-80 2 inch 24-track with CB-  
120 locator for programmable punch-in  
and punch-out. ADAT 24 tracks, BRC

## auto locator.

Mastering Decks: Otari MTR-12 II,  
Tascam 52, Panasonic SV-3700 DAT's.  
Panasonic SV-3500 DAT, Yamaha CD-R  
writer  
Noise Reduction: Dolby 363 SR/ A  
2-Channels, Dolby XP 24-Channels SR,  
Digidesign D.I.W.R. Digital Audio  
Digital Workstations: 3 Digital Per-  
former workstations with 2408, 2408II,  
1224, MIDI Time Piece, and MIDI  
Time Piece AV interfaces, Apogee  
AD Rossetta Converter, Pro-Tools III  
16 Track Power Mix (on the AVID  
workstation).  
Synchronizers: 4 Adams-Smith Zeta  
Three's.  
Outboard Signal Processors: Lexicon:  
480L, 2-Lexicon PCM-70's, 2- Lexicon  
LXP-1's, Lexicon PCM-41, 2-Yamaha  
REV-7's, Yamaha SPX-90, Alesis  
Multiverb, Ibanez SDR-1000, Even-  
tide H-3000 Ultra Harmonizer, ADA  
Pitchtrack, Roland SDE-3000, Deltalab  
64 Delay, Deltalab 1064 Delay, Audio  
Design Delay. Orban 672A 8 band full  
parametric EQ, Orban 622B four band  
stereo full parametric, NIH PE-30 four  
band full parametric, UREI A522 1/3  
octave graphic. Focusright Mic Pre's, TL  
Audio Stereo Mic Preamplifier, Aphex  
Type II Aural Exciter, Aphex Type B  
Aural Exciter, 2-dbx 263X de-esser's,  
B.A.S.E. Spatial Processor, Crane Song  
STC-8 Stereo Compressor, Focusright  
Compounder Stereo Compressor, dbx  
122 Stereo Compressor, Aphex Stereo

Compeller, 2-JBL 7110's, 2-Symetrix  
CL-501's, 2-Symetrix CL-100, Symetrix  
CL-150, 2-Symetrix 544 Quad Gates,  
Aphex 612 Stereo Gates.  
Instruments: Yamaha C-3 6 foot grand  
piano, Yamaha DX7, Yamaha DX7 II,  
Ensoniq ASR10, Fender P-Bass, Fender  
Jazz Bass, Fender Telecaster, Kramer  
DMZ-5000 Fretless Bass, Gibson J-40  
acoustic, Rickenbacher 5001 Stereo  
Bass, Ampeg B-15 Bass amp, Fender  
Sidekick amp. Oberheim Matrix 6R,  
Korg DW-8000, Sequential Drum-  
trax, 2-Alesis D-4 Drum Modules,  
Korg M3R, EMU Proteus, Oberheim  
Matrix 1000, Kawi K1, Korg Polly 800,  
Roland 2080, Akai S2000 Sampler,  
Roland JV1010, Fender Rhodes Piano,  
Whurlitzer Piano, large sampling library  
of loops and sounds.  
Microphones: AKG The Tube, AKG  
414's, Neuman U-87, Neuman KM-  
140's, EV-RE20, AKG 330's, 320's, 451's,  
460's, D-12's, D112. Audio Technica  
ATM-63's, Tascam PE-250's, Sony  
Condensers, American and Shure Rib-  
bons, Shure SM-57's, Sennheiser 421's,  
& more! Monitors and Amplification:  
UREI 813's, KRK 7000's, Yamaha NS10's  
with matching sub wolf, Auratone  
5-C, Ramsa, Crown, Yamaha, and QSC  
Amplification.  
Clients and Projects: Subpop Records,  
Atlantic Records, Frontier Records,  
Sony Records, Mercury Records,  
Roadrunner Records, TK Records,  
Carlson Records, MDR Records,

# SuperDigital™

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Rainbow Records, Schizophonic Records, Elemental Records, The Dandy Warhols, The Freemartins, Scott Fisher, Smoochknob, Al Perez Band, Ashbury Park, Blake Sakamoto, Honey Ryder, David Lee, Disciples In Song, Jan Celt, Lonnie Turner, Washing Waldo Woo, Signals, MOJO, Jackstraw, Fred Stickly, Hardship, Jamie Hampton, Stark Raving Mad, Super Friends, Dave Said Strike, Petal, In June, Jeff Cava, Shapeshifter, Adam Zwig, Jim Sluder, Lisa Polick, Jon Koonce and the Gas Hogs, Poison Idea, Eric Mathews, Cardinal, American Girls, Swoon 23, Craig Carothers, Heatmiser, Dan Reed, Monde La Bella, Southern Nights, Caveman Shoe Store, Pig Pen, Hearing Voices, Snowbud, Dan Balmer, Brothers of the Balidi, Nu shooz, John Nilsen, Michael Harrison, Tall Jazz, Dub Squad, Gary Ogan, Dub Debrie, Steve Christopherson, Here Comes Everybody, Patrick Doro, Double Trouble, Cross Country, Power Of 10, Marv Ross Rindy Ross, Land of the Blind, Chode, Mel, Nancy Bright, Leroy Vinegar, Soular, OC192, Gypsy Caravan, Melt, JIVA, Victor Wooten, Portland Trail Blazers, Portland Winter Halks, Portland Songwriters Associa-

tion, Tektronix, NEC, Fujitsu, LPKF USA, LPKF Germany and many more.

### SuperDigital Ltd.

915 N.W. 19th Portland OR 97209  
228-2222  
Email: superdigital@superdigital.com  
Web: www.superdigital.com  
Owner: Rick McMillen

### T-Bag Studio

Address: 6925 N.E. Garfield Ave. Portland, OR 97211  
Phone: (503) 313-5521  
Email: talbottguthrie@hotmail.com  
Contact: Talbott Guthrie for booking information  
Rates: \$20.00 per hr.  
Block rates are available. I know many musicians who can help write, arrange, or produce, if you need it (for a little extra cost). The studio, control room, and acoustic panels were designed by Rick Sullivan.  
Main Components: Mackie 32x8 recording console, Alesis HD24 24 track hard disc recorder, Alesis ADAT xt-20 (2), Tascam DA-P1 DAT recorder, Event 20/20 monitors.

Processing: ART Dual MP tube mic pre, Kern IP-777 tube bass pre amp, dbx 166A compressor/limiter, Mac G-3 with Digital Performer, MOTU 1224, Lexicon MPX 100, Lexicon Alex, Peavy Deltaflex.  
Available Instruments: Allegra 6 piece drum set, Ludwig 5 piece drum set, Roland XP-10 synth, Roland SDP-20 percussion synth, Boss drum machine, many guitar and bass amps, various percussion items  
Microphones: se. Electronics 2000, GT AM-52 (2), Audio-Technica pro 37r, Shure sm 58, Shure sm 57 (4), Sennheiser 421, Sennheiser e604 (3), AKG D112, AKG C1000.  
Clients: Five Fingers of Funk, Porterhouse, Silky, Organic Mechanic, Codebreaker, Danny East, The Instigators, Invisible Doctors, Diego Salvatore, 7th Seal, Joe Cunningham

### Tonic Media

PO Box 14062  
Portland Oregon, 97214  
(503) 236-2123  
Email: alanalex@teleport.com  
Owner: Alan Alexander III

### Walnut Studios

(503) 312-9663  
Balanced Power, Equi=Tech ET1RSI-F Console, Mackie D8B, OS 3.0. Recorder, Otari RADAR II Hard Disk Recorder, OS 2.20. Mics/DI, AKG C 414 B-TLII (2), Groove Tube 1A (2), Sennheiser MD-421 (2), Shure SM-57 (4), Shure SM-58 (2), AKG D112, Shure Beta 52, Neumann M147, Neumann KMS105, SansAmp Bass Driver DI, AKG D12-E, Neumann KMS148 (2) Preamplification, True Systems Precision 8, Focusrite ISA-110, Limited Edition, Focusrite Platinum Vocemaster (2), Mackie VLZ's Processing, Mackie EFX - Reverb, Compression, Gating, Apogee UV22, Lexicon PCM 91 Reverb, Waves L2 Ultramaximizer, DBX 160A Analog Compressor (2), EMU E4XT Ultra Sampler Monitors, Mackie HR824's Headphones, Sony MDR-7506's Media Format Options, CD-R, DAT, .mp3, .wma, Cassette Transfer Formats, TDF, ADAT Optical, Analog XLR and "TRS Stereo Transfer Formats, AES/EBU, S/PDIF, XLR," Coaxial.

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# AS THE WORLD TURNABLES

THE GRAND OL' SOAP OP'RY BY BUCK MUNGER

Continued from page 17

## OLCC BANS UNDERAGE PLAYERS

(January) After lowballing the AFM with promises of exemptions the OLCC passed regulations against entertainers (read: musicians) under 21 appearing in places where liquor is sold. Seeing the edict as a danger to the development of young musical talent, the Northwest Branch of NARAS, (Grammies), held a series of meetings to discuss the Oregon "movement"...(and make sure it didn't spread to Seattle). Recently the OLCC had a chance to relax the rule when re-submitting the regulations-but passed-choosing to stay with the hard-nosed attitude, giving Portland the reputation as one of the most artistically repressive communities on the national tour circuit.

## WORLD FAMOUS ROCK CLUB CLOSES

(May) After twenty years of proving Portland is a world-class music town, the fabled club **Satyricon** closed the doors and scattered the scene. This was the club where **Chris Newman** and **Napalm Beach** gave birth to *Grunge*. This was where **Courtney Love** put the moves on **Kurt Cobain** and the *Acts That Made Seattle Famous* played their first road gigs. Where **Pearl Jam**, **Soundgarden** and **Mudhoney** became a "sound" opening for acts like **Poison Idea**, the **Dharma Bums** and the **Obituaries**. The heart of a club is

the host and in **George Touhouliotis'** venue, every musical genre was represented and all bags were welcome. From the established artist to the garage band's debut performance, everybody got their shot at the **Satyricon**.

## PDX BASEMENT TAPES TOP CHART

(December) Newest local hero transplants the **Shins** go to #1 on CMJ's college radio chart with an album recorded in singer **James Mercer's** north Portland crib, "Chutes Too Narrow" on Sub Pop was recorded in a rough neighborhood says Mercer, "The basement isn't pleasant, but it only cost sixty bucks to buy deadbolts for the doors"...

THIS JUST IN...**Scott Fisher** in Cali showcasing in Hollywood at the Hotel Café, January 8<sup>th</sup>...**Geoff Bird** still on his Sunset Blvd Buzz and gearing for a return night at the venerable Whisky a Go Go. Geoff's at Berbatti's Pan Friday, January 16<sup>th</sup> with **Red Sector** and **Lea Krueger**...**Gavin Pursinger** at Red Carpet studios mixing KBOO's *Pick A Thon* summer festival held at Horning's Hideout. **Kurt Bevers** from Brownell Sound did the PA, "...and we pulled the multi-track from the board" Red Carpet's first digital album for guitarist **Billy Hagen** was "mixed to half-inch at 30ips"...**Sandin Wilson** leading a one act Jazz scene revival with

**Metro** every Tuesday night at the Candlelight featuring guitarist **Jay Koder**, **Glenn Holstrom** on keys, **Paul Mazzio** on sax and **Tim Bryson** on drums. Sandin's new CD "Into My World" gets plugged in the January "Basics" magazine and again in February in "Bass Player"...**Mark Hanson** at the Kung Fu Bakery with engineer Bob Stark recording a new solo finger-style guitar CD. KOPB's *Oregon Artbeat* covered Hanson's annual Christmas *Guitar Summit* concert at Lewis & Clark December 7<sup>th</sup>...**Dr Theopolis** debuts a new single "Digital City" at the Mt. Tabor Pub January 9<sup>th</sup>...**Band Registration Deadline for South By Southwest** is January 16<sup>th</sup>. The music conference takes place in Austin, Texas March 17-21...**Chez Stadium's** CD Release Party for "Freshman Slump" happening Saturday, January 17<sup>th</sup> at the Green Room...**Meredith Brooks** discovery **Jasmine Ash** at the White Eagle Thursday, January 15<sup>th</sup> and again Saturday, January 31<sup>st</sup> with the **Little Sue Band**...**Man Of The Year** and the **Charmparticles** at Club Ohm Saturday, January 10<sup>th</sup>...**Courage**, (a band with a lot more talent than their promo would indicate) has released Volume 2 of *Superhits* and will play the Tonic Lounge Saturday, January 10<sup>th</sup> ...

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# BURRO'S Eye View



*Singer songwriter Lyle Ford recording at Kung Fu Bakery, Dave Friedlander (inset) twists the knobs.*



# The the & the GOOD BAD UGLY

Continued from page 12

bers have maintained low profiles in the nearly twenty years since the band's breakup- operating well outside any sort of media scrutiny, with the possible exception of guitarist, and band founder, Greg Georgeson, who works with Tommy Tutone (another appropriate reference from the '80s).

Still, around 1995, Georgeson along with former members, drummer Grant Roholt and guitarist David Wall began performing as Sequel again, with the occasional reunion gig. A year ago they re-released that first Sequel album and performed a reunion show at the Roseland Grill, meeting with favorable public response, if not a great deal of critical acclaim. This year's release has seen far less exposure than its predecessor: since it was never released in the first place.

So the story goes, the band had seven of the ten songs found here already in the can, recorded at Desitrek studios throughout the course of 1983, when a label convinced the boys to shelve the project, to concentrate instead upon some other fishing expedition that never panned out. The band eventually broke up before they could ever release this (ahem) sequel to their successful first album. Fleshed out with three songs recorded live at the dear departed Euphoria in early '83 which were used at the time as demos for shopping the band to various labels, this album fully captures a band in a time and a place which seem far removed from today's far more violent and menacing world.

And, taken on those terms, this album is a fun walk down memory lane. The songs are catchy as hell, almost all edgy new wavey, hard driving eighth-note songs, with infectious pop hooks and fairly vacant lyrics. But what stands out about Sequel are extremely tight ensemble playing, strong three-part vocal harmonies and Georgeson's sterling lead guitar work, which was always the obvious strength of the band.

The title track comes on strong, with a sneering Loverboy swagger to the vocals. Georgeson throws out a series of discreetly flashy guitar riffs which in some ways call to mind Blue Oyster Cult's Buck Dharma. "I'm Losin'" could be the work of Survivor ("Eye Of The Tiger") or a similarly positioned '80s outfit, with urgent vocals and a sense of drama which belie the rather mundane lyrical subject matter.

One of the strongest cuts of the ten is "Over You Now." Roholt's throbbing toms provide the jungle intensity for a song that could pass as the logical follow up to Toto's "Hold The Line," with perhaps a hint of Mickey Thomas-era Jefferson Starship (think of their hit of that time, "Jane") thrown in. Georgeson's guitar solo is fiercely redolent of the work of Steve Lukather, chuckling and chortling like a squirrel in a walnut tree.

"It's Not Me" has a fine fugal sort of chord

progression in the verses and a catchy chorus to recommend It, a tad reminiscent of early Cheap Trick maybe, as well as any number of similar bands of that time period. A keyboard makes an unlikely appearance in the bridge of "Pull The Trigger," although its presence does little to alter the musical mood of adolescent hedonism

"The Jealous Type" heads in a little bit different stylistic direction- more toward the Romantics' "Talking In Your Sleep," Greg Kihn's "Jeopardy" or Steve Miller's "Abracadabra," with a sneaky guitar riff which seductively slinks through the verses- with decent results, although the track is a bit of a stretch for a Sequel song. Still, Georgeson's Eddie Van Halen imbued solo is worth checking out.

More in Sequel's wheelhouse is "Untouchable," a song with numerous Loverboy allusions. All that's missing is Mike Reno with bandana head band (thankfully, none of the members of Sequel ever adopted a bandana headband). The Cars influence (which was never particularly huge in Sequel land) can be heard on the first of the three live recordings (which are nearly indistinguishable from their studio counterparts) "You Like You." A crisp four-chord progression on guitars mirrors the Cars' arrangement of "It's All I Can Do" from their "Candy-O" period, while the vocals here seem far more evocative of Cars vocalist Benjamin Orr than anything else in the Sequel oeuvre. All this is put aside however, with a classic Cheap Trick-like chorus and bridge. Still, the song is an obvious stylistic departure for Sequel.

Journey come to mind as part of the inspiration for that "Kind Of Girl," as does, oddly enough, Tom Petty. Uncharacteristically chunky guitar chords played against a chiming guitar figure create a somewhat jarringly juxtaposed musical milieu- for a Sequel song. The band seems somewhat out it's element here, as with the previous track. It would seem that Sequel were recorded in the midst of attempting to make some additions or modifications to their overall sound- trying out new styles and textures to which they had been recently exposed, with the intent of incorporating some of those elements into their own material. Even the more traditional components of the final cut, "She's Loaded" indicate a least a partial desire on the part of the band to broaden their musical scope- at least to a certain extent.

Why most of the studio recordings found here, recorded subsequent to the final three live tracks (which were recorded at Euphoria March of '83), lack that same spirit of experimentation is a bit of a mystery. It is almost as if the band had second thoughts and retreated to more familiar musical turf. Which is something of a shame.

Sequel were never going to change the world. That much is clear from what we find here For here is one of those rare bands for whom the parts were greater than the sum Georgeson and Jensen stand out as fine singers and musicians. The songs are well-crafted, as far as they go (which is not far at all) and well-executed, for what they are.

Sequel never made the transition to the big time, because they sounded much too derivative, without a clearly defined sound of their own. They were, however, the perfect club band for the day. They were good looking young men, who sang about the sort of innocuous interpersonal relationships to which they were constantly exposed in that rarefied atmosphere in which they played. And a large portion of the public ate it up, for several years.

However, that was twenty years ago. All those fans are now, at least, in their forties. This music is even less pertinent now than it was two decades ago. It has aged about as well as have the people who used to listen to it. It is musical wallpaper. It is nice wallpaper. It is well designed wallpaper, surely not ornate, but intentions were good. Why, however, after twenty years, anyone would want to drag out a collection of wallpaper is beyond me. Perhaps it has some historical value. But what that value may be is difficult to ascertain and most definitely left to the ears of the beholder. And so the question still lingers, after all these years... Sequel to what?

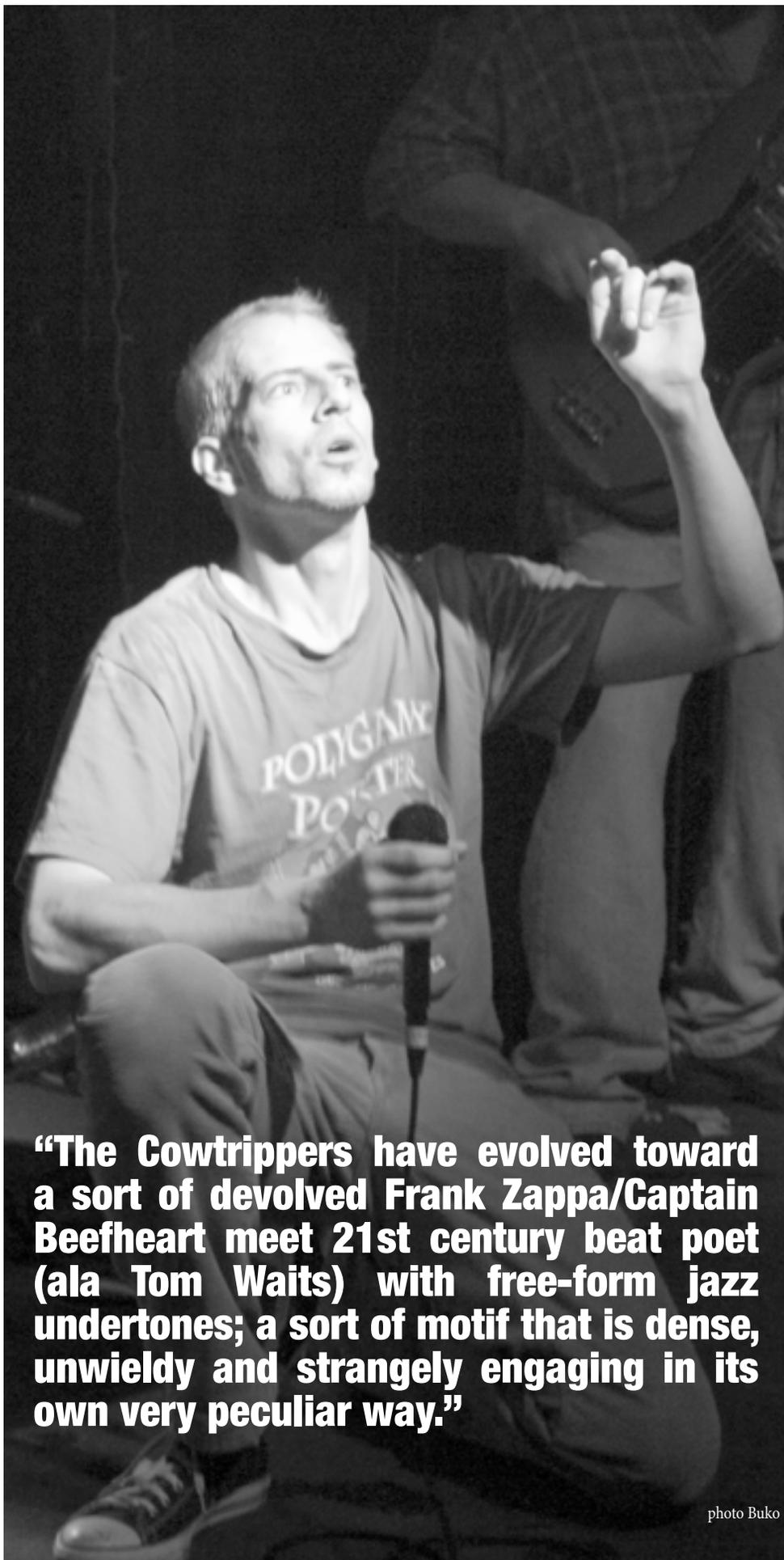
## Damn Glad To Meat'cha - The Cowtrippers Self-Produced

The core of the Cowtrippers, vocalist Billy McPhee, guitarist Drew Norman and bassist Will Youngman have been together for the better part of the past decade, first as members of Porcelain God, a very interesting metal/punk band; and for the past five years they have been the Cowtrippers, which, for a while, was sort of a metal/funk band too. They have evolved toward a sort of devolved Frank Zappa/Captain Beefheart meet 21st century beat poet (ala Tom Waits) with free-form jazz undertones; a sort of motif that is dense, unwieldy and strangely engaging in its own very peculiar way.

The addition of saxman Benny Morrison has no doubt helped to hasten this move toward avant rock be-bopism, which at times leads the lads to sound as if their songs are being played on a vinyl record whose hole was cut off-center: a woozy, boozy off-kilter swoon; a lurching, leering derelict pervert of a sound that has its appeal, there is no denying, despite a decided propensity on the band's part toward noise for noise's sake. From the sounds of it, the eight or nine individuals in attendance at the venues where these live recordings were captured, found the music to be challengingly entertaining- if their response is any indication of anything. Well, it's all enough to give new meaning to the term mad cow disease.

These are mad cows of a completely different color.

The album begins with a brief announcement of the band's name. Then, as if jump starting an old pick-up truck, the quintet spring into action, with "The Mime Before Me." Morrison's abstract sax expositions meld with Norman's distorted guitar, as Youngman maneuvers through intricate basslines, deftly matched with Tony Esperanza's



**“The Cowtrippers have evolved toward a sort of devolved Frank Zappa/Captain Beefheart meet 21st century beat poet (ala Tom Waits) with free-form jazz undertones; a sort of motif that is dense, unwieldy and strangely engaging in its own very peculiar way.”**

photo Buko

drums. Meanwhile McPhee expostulates, seemingly extemporaneously (though that is clearly an act) a vague tale. As the piece winds down, it segues into the heavy metal/ soul strut title number- which is buoyed by Esperanza's smart backbeat

From here, the “Trippers move into the vaguely hip hoppish territory of “66 Pills,” where McPhee's writhing, guttural vocal tightens around visceral words: “I have my escape it tickles me inside/Knocks me to the ground, knocks me down to size/Size is bigger than life and I feel these colors change/I run and I still run but I'm tied down by these chains.” Sounds like the Rush Limbaugh story to me.

“Real Swell Guy” profiles a stereotypical swinger type fellow: “his shoes are white and plastic, he's a real swell guy/chest hairs and a large medallion, he's a real swell guy,” over a fairly straight-ahead (for this band anyway), high speed arrangement. “Rubberman” is a prime example of that misplaced center-hole analogy. McPhee's insane vocal antics, which seemingly channel Tiny Tim and Spike Jones, at times Introduced by McPhee as “Another love song. By the way, every song tonight has been a love song, so you guys can relate, “Analingus” pretty much lives up to its name, ripping a new one over a Esperanza's stuttering martial beat.

Moving in a dizzy waltz time, Young man provides a mechanically melodic bassline to “The Zone,” which may be a furthering of the opinions voiced in the previous number. It is not easy to tell. “Ass” nicely reproduces a certain mindset indigenous to this region, which McPhee captures, first with a classic “hick” accent and then by braying mercilessly like a mule (or an ‘ass” perhaps. Whatever the case the point is made and well taken. McPhee again seems to be evoking lost cartoon characters on portions of “Penny Wine,” cackling hideously . Still, there are moments when this band sounds like Steely Dan here to, so what are you gonna do?

One would assume that “Pioneer 11” is possibly a tribute to the deep space probing satellite, launched in 1975, with which all contact was lost in 1995. On the surface, that appears to be the case, although one can never be sure with this band. “Every Dog Should Always Have A few Fleas” starts out as probably the most accessible song of the set, although even this one is tinged with Beefheartian weirdness in the middle, where McPhee again goes bi-polar. The band's take on Orgone Box's “Psoriasis Woman” manages to put Rick Corcoran's original number through a shredder, although the original guitar lick remains mostly intact.

The Cow Trippers have developed into an idiosyncratic performance art band with few counterparts in the known real world. Most certainly this is the sort of stuff that will not appeal to everyone. But, for the more adventuresome among you, this album might bear some offbeat merit.

LL

in order to determine the point at which producer royalties must be paid.

Example: Let's say, to make it simple, that the total recording costs are \$125,000, and that the 11% "Net Artist Rate" here equals \$1 for each record sold. Once 125,000 records are sold, the recording costs will have been recouped by the record company (at the Net Artist Rate of \$1 per each record sold), and producer royalties will then be owed to the producer at that point. Under the terms of most record producer agreements, those producer royalties will be calculated on a "record one" basis (discussed below)

Again, no artist royalties will be paid to the artist for those 125,000 records.

4. "Record One." The term "record one" is a term often used with producer agreements. It means that once the recording costs are recouped at the Net Artist Rate, the producer will be paid for all records sold, beginning with the very first record sold. Again, this is referred to as being paid "from record one."

This concept has very important ramifications for both the artist and producer. In short, produc-

**"Once the recording costs are recouped at the Net Artist Rate, the producer will be paid for all records sold, beginning with the very first record sold. Again, this is referred to as being paid 'from record one.' In short, producers are typically paid from 'record one,' but artists are not."**

ers are typically paid from "record one," but artists are not. So, using the above example, once 125,000 records are sold, the producer is paid for all records back to the very first record, but under the terms of the typical record deal, the artist would typically be paid artist royalties on only those records sold after those first 125,000 records. In other words, the artist, using the sample numbers listed above, would not be paid artist royalties on those first 125,000 records. Therefore, as a practical matter, the producer typically gets a bigger piece of the total artist/producer royalty pie than their respective royalty rates would suggest.

Here's a (somewhat oversimplified) example how all of this works: Let's say a producer is paid a \$20,000 advance, and that the producer's royalty rate equates to 25 cents for each record sold. If, using the sample numbers above, 125,000 records are sold (such that the \$125,000 in recording costs have been recouped at the \$1/record "Net Artist Rate"), the producer is owed \$31,250 (125,000 multiplied by 25 cents for each record) for those

125,000 records. But since the record company is entitled to recoup the original \$20,000 producer advance from the producer's royalties, the record company must pay the producer only another \$11,250 for those 125,000 records (the \$31,250 in total producer royalties up to that date, minus the producer's original \$20,000 advance).

For all records sold after those first 125,000 records, the producer will continue to receive additional producer royalties at the rate of 25 cents for each such record sold.

5. "Pass Through" Clause. Most producer agreements contain a clause, often referred to as the "pass through clause," which provides that the producer's royalties will be calculated on the same terms as the artist's royalties. For example, if the artist's recording agreement with the label says that the artist will not be paid on "free goods" and will be paid a lower royalty rate on foreign sales, then the producer's royalty will be adjusted in the same way. This kind of clause can have very negative consequences for a producer who is producing an artist who has signed a sub-standard record deal.

6. Tricky Issues Concerning Recoupment. There can be some fairly tricky issues in terms of how the recoupment provisions are written. For example, the producer will want to make sure that the definition of "recording costs" in the producer agreement excludes any cash advances paid to

the artist.

In general, the producer will want to have the term "recording costs" defined as narrowly as possible. All things being equal, the narrower the definition of "recording costs," the lower the total dollar amount of recoupable recording costs there will be. And the lower the recording costs, the sooner those costs will be recouped by the record company, and therefore, the sooner the producer royalties must be paid.

7. "A-Side Protection." This term relates to the producer royalties payable on "singles." Established producers are often able to get "A-side protection," which means that their royalty is based on the entire retail price of singles, and not prorated if a different producer produced the "B side."

Though "singles" have been a dying part of the music business for a number of years, the term "A-Side protection" still appears in many boilerplate-type producer agreements.

Incidentally, when I refer to "singles" here, I'm referring of course to "singles" in the traditional

sense - i.e. physical records containing two songs. With the onset of the digital distribution age, the sale of single songs is once again becoming popular, but the new downloadable digital single" is not typically sold as a two song set (as was traditionally the case). Therefore, even though "singles" are now becoming popular in the digital world, the traditional two-song single - as well as the related concept of "A-Side protection" - continue to become more and more obsolete as time goes by.

8. The Producer's Audit Rights. If the producer agreement is between the producer and recording company, the producer will normally have the right to audit the record company's books.

However, if the producer agreement is between the producer and artist, the producer will not have the right to audit the label's books. Therefore the producer will often request a clause in the producer-artist agreement allowing the producer to force the artist to audit the label's books on behalf of the artist and producer jointly.

9. Producer Credits. Usually the producer agreement will state, sometimes very specifically, how the producer credit will read on record artwork and in any print ads.

10. "Re-Recording Restriction." Generally the producer agreement will prohibit the producer from using any song from the project in another project within a specific period of time, usually two or three years.

**THE FINANCIAL REALITIES OF RECORD COMPANY RECOUPMENT**

As mentioned above, producer royalties become payable once the record company has recouped the recording costs at the "Net Artist Rate." As a practical matter, these calculations are "Hollywood accounting" and have little or nothing to do with the financial realities of the situation. In many (if not most) instances, the record company will have "broken even" from sales of the record long before it has, for accounting purposes, "recouped recording costs at the Net Artist Rate."

*Note: Bart Day is an entertainment attorney in private practice and outside music counsel for Vivendi Universal Games, the computer games unit of Universal Studios. He is also VP of Business Affairs for Media Creature Music, a Los Angeles music publisher and catalog administration company.*

*Bart is the co-author of a chapter (entitled "Contracts and Relationships between Major Labels and Independent Labels") in The Musician's Business and Legal Guide, a book compiled by the Beverly Hills Bar Association and published by Prentice Hall Publishing (New York). From 1998 to 2002, he was an elected member of the Board of Governors of the Pacific NW Chapter of the Recording Academy (presenter of the Grammy Awards).*

*The reader is cautioned to seek the advice of the reader's own attorney concerning the applicability of the general principles discussed above to the reader's own activities.*

# Paramount Reunion

Continued from page 7

needless to say it made for a very interesting seating arrangement for the show. The other thing was that the fire marshal didn't like the fact that there were hundreds and hundreds of people milling around outside and they couldn't get in and it turned into a kind of downtown scene. And then- the next day we were all summoned down to visit the fire

**“During a Jackson Browne show - Bill Walton complained he couldn't fit into a seat. So we solved the problem by just letting him lay down in the orchestra pit. There he was just laid back - propped up - hands behind his head- legs stretched out in front of him happy as can be - just groovin on the show.”**

marshal- John Haviland, Tom Weir, myself, the Grateful Dead people and the people from LA who were co-promoting the show. And ultimately we walked through the theatre, nailed up some wood here and there, fixed a light and this kind of thing and the second day the show was allowed to play. As we left the theater the next morning as the sun was coming up, driving down the street- 12th- that Jake's is on and it was 5 or 5:30 in the morning- Bill Walton was whirleybirding down the middle of the street. I thought that was pretty good. We stopped and said, “Ya need a ride, Bill?” and he said, “Nope- just enjoying life”. He must've had a great time at the Dead show too.”

“Billy Joel was still one of the greatest shows I ever saw at the Paramount. It was the same night Rod Stewart was playing the Coliseum- Joel did about a 20-30 minute Rod Stewart cover set during his show for all the people that, 'might have wanted to be at Rod- but were nice enough to come see me.' He sounded exactly like Rod Stewart- he was just mimicking him- it was awesome. I think the KISS and Rush shows that played at the Paramount were amazing. Another night Styx was supposed to play and cancelled and Heart ended up doing a \$2 show on 6 hours notice and did over 2,500 people- that was kinda cool- the magic, man- was rolling.

Michael McManus remembers the excitement, “I was on the phone one Monday morning talking to corporate when suddenly a guy walks into my office area and sticks a gun in my face and he's wearing a ski mask and I just thought it was one of the staff pulling a joke on me and I sort of just ignored him. Well he ends up taking the phone from me as I'm still talking to people up in the corporate office and I kinda get the idea suddenly that maybe he indeed means serious business here and this is not a joke. So at that time Sue Evans, our Ticket Manager was in the outer office- in the ticket office room with the safe where the take was stored as well and I kind of say, “Sue, guess what?” which

was a common phrase I would use with her to kind of let her know we had issues to deal with. So we walk into the other room and she sees the guy and so - he wants me to tie her up. So I loosely tie her with a flimsy piece of string and about that time the office which was in the back corner of the lobby and is directly under the sidewalk area up above which was Park Avenue there. So we hear people walking up above and it spooks him. He thought somebody was actually coming down the lobby to

the office. So he goes out into the outer office area and at the time I had taken all my receipts that I was counting and they were in a box and I placed them in the reception area- on the receptionist's desk and he went out through the reception area- sticking his head out in the lobby to look and see if somebody was coming and I grabbed the money in the box off the receptionist's desk and locked myself in the ticket office with Sue and called the cops and he left. Shortly thereafter of course we hear this noise outside and they say, “POLICE” and I'm thinking, “yeah, sure” and said, “well- slide your badge or some ID under the door and I'll let you in. And at about that time the guy- you know- yells at me- and shouts, “OPEN THE FUCKING DOOR- THIS IS THE POLICE” and I did, and the rest is history- a bungled robbery attempt by a lone robber who was shaking the whole time- constantly trying to keep his ski mask on his face and we were just very lucky.”

The Paramount Reunion at the Roseland Grille December 22nd was a sweet tribute to all the wonderful people who helped rock Portland. People who regularly attended the shows came to pay their respects to an era gone but certainly not forgotten. Mr. KISS himself, Tommy Thayer dropped by on his way to New Year's Eve at the Playboy mansion. Photographer Fred Carneau surprised staffers with a superb shot of the Paramount in its heyday. Cartoonist/ filmmaker Bill Plympton was there on his way to the premiere of his new film “Hair High”, Jan. 21 at the Slamdance Film Festival. And Johnny Koonce's Gas Hogs, played on. I'd personally like to express my love and gratitude to our Paramount Family- and say that we are still all for one and one for all and in our dreams- indeed the show will go on.

- In loving memory of Willis (Holly) Holland, Freeman Hatfield, Jay Haas and Bruce Stein.



ON THE COVER: Drew Norman The Cowtrippers. Celebrating the band's 3rd release "Damn Glad To Meat 'Cha'" at the Club Ohm. The new CD contains 12 tracks, all recorded live to capture the energy that makes the band so entertaining. (photo Buko)

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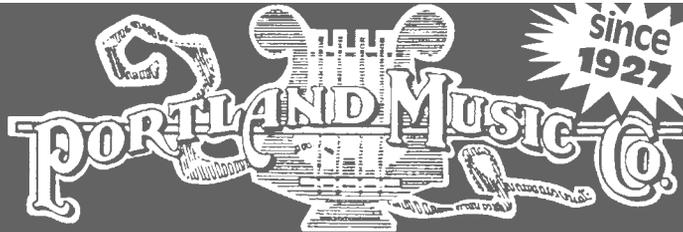
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# LETTERS

Continued from page 3

knowledge with the 'employees'? It has never been an 'equal-in-equal-out' set-up, and never will be - If this were the case, everyone associated with the band would be helping to pay for the PA, helping to haul it, helping with advertising, promoting, fuel costs... You get the idea, I know -

When I've worked with folks like Terry Robb, it's the same thing; I'm told what the gig pays me, and asked if I wish to do it - I have no knowledge (nor would I ask) what the 'boss' is getting paid -

That being said, I feel it's important to say that, due to the somewhat dismal pay of many of the clubs in our area, I always have split the income evenly, many times even taking less for myself to make sure another got a decent amount of income (There was one exception to this, where I gave myself 15% extra, to help make a PA payment, this the only time out of 11 months of keeping everyone employed 4 and often 5 nights a week) - This has

**"I played drums with 'Country Al & His Pals', and I also knew Al MacLeod. Al MacLeod is not 'Country Al' and he never played with 'Country Al & His Pals'.**

often led to economic crisis in my own household, but I feel that there is an absolute minimum that quality players should work for, and I've always sought to maintain this standard - Recently, one of the members (now ex-members), of the band decided that a club we played at had payed me considerably more than we were actually paid - He based this on his experience of having played the same club recently with another band, and having made more money with them - (Although, truth be told, his math is incorrect, even for the other band he thinks was paid more...)

We were in this club on a 'first-time-we'll-give-a-listen-and-if-we-like-it-you'll-get-more-next-time' basis - And the other band he had played there with has a history there, and thus gets paid more -

Ever since then, things have been very difficult, with this person seeking to discredit me at every turn, in ways that would astound you - VERY unprofessional -

The other time in question is with a club we had played a weekly successful Jam Session in for a year (as a matter of fact, this is the gig that brought all these particular players together in the first place) - I did, in fact, have a 'bonus' agreement in place with this club, and, besides having built-up their music reputation quite a bit, I also created (and maintain) this club's website, and have helped them quite a lot in terms of promotion - What I mean is, I had a different relationship (I thought) with this particular place than I have with any other -

On two separate occasions I was handed \$40 cash - (Both times a couple of days after we had played there) - I admit that I simply put the \$40 (on two separate occasions), in my pocket, and before too long, it was spent on the usual things money gets spent on when one is supporting a home and family... I did not share any of it with the other band members -

I was notified by email that I was no longer 'in the band', but I 'could play the next two Tuesdays, if I brought my PA... The other members were going to call themselves 'The Other Guys' and were going to go on with a different drummer -

What has happened, in reality, is that the members of 'The Other Guys' are actually representing themselves as "The Wise Guys", a name they have no right to - They have booked a private party in my name (The Wise Guys), and the client was VERY upset when they heard my new version at the Spot Bar & Grill recently, and made it quite clear that they thought they were getting US, not them - They have done this at a club in Vancouver (a new owner, who doesn't know me), as well -

Very recently, the 'Other Guys' tried to capture a gig I had booked several months ago by calling the club-owner and representing themselves as me - The owner knew the difference, however,

notified me about the ruse, and the correct band played (us) -

The individual doing this is also going out of his way to contact everyone in our music community he can to personally discredit me in whatever way might get some attention from whomever he's talking to at the moment -

In my humble opinion, he's exhibiting a serious lack of integrity and professionalism seeking to do as much damage to me (and, by extension the other people who work with me), as he (they?) can, apparently somehow thinking that this is good for the musical community -

My choice is to NOT play their childish games - I strive to surround myself with people who possess knowledge, professionalism and integrity, and I give the same to them -

I trust that in time, as people realize the truth of things by the actions of the various concerned individuals, things will return to a point of calm - For myself, I'm simply trying to stay employed, doing what I love to do, at the highest level I can do it - Please know that my current band-mates and I have discussed this problem at length, and we have no further concern of it, save the fact that the listening public might be a bit confused by the other's attempted use of our name -

Intrestingly, as a by-product of all this, I currently have the best line-up YET in this version of 'The Wise Guys', and I invite everyone out to hear for themselves -

Most Sincerely,  
Eric Donaldson

## BRAT REMEMBERS

Dear Editor,

As a guy who spent many of my youthful years slinging a guitar in Portland bar wars in the Brats and the Bachelors working so many nights really did not allow a band member much of a chance to see other bands play, our lifeline was either Two-Louies or Fresh Weekly maybe positively rock and roll. so on a recent trip back to Portland from my home base of La Puente California I stopped for a quick beer at a tavern in Vancouver {I believe it was called Jollies} I was surprised to see picture of Billy Gibbons staring at me and my brother I grabbed the mag off the pile and must say the magazine is as good as it was {I now will date myself }20 or maybe 25 years ago glad to see that you and your magazine have stood the test of time.....

good luck in future  
Ron Resak

## COUNTRY AL ERROR

Dear Editor,

My wife brought to my attention a couple of errors in 'The Good, The Bad, & The Ugly' article from your December 2003 issue. S. P. Clarke reviews the Lew Jones CD 'Rain On the Marshland' on page 23. In this article S. P. Clarke mentions guitarist Al MacLeod, and indicates that Mr. MacLeod played with 'Country Al & His Pals'. Later in the article Mr. Clarke even refers to Mr. MacLeod as 'Country Al'. Neither of these statements are true.

I played drums with 'Country Al & His Pals', and I also know Al MacLeod. Al MacLeod is not 'Country Al', and he never played with 'Country Al & His Pals'. I met Al MacLeod when he came to my studio to record guitar on a song by Albert Garcia (of 'Country Al & His Pals'). Playing Bass on that same recording was Alan Elstad (also of 'Country Al & His Pals'). I'm not sure if any of us ever decided who 'Country Al' really was. It could have been Albert Garcia, Alan Elstad, or maybe even our female vocalist, Allison Rice. But, one thing is certain: it was not Al MacLeod.

Al MacLeod is a very good guitarist. I don't know what Al was doing musically when Albert Garcia first met him. But, not too long after our recording session Hank Rasco called looking for a guitarist and I recommended Al MacLeod. Subsequently, I believe Al played with 'The Rascos' for a short stint. Later, Al sat in once or twice with 'Trigger's Revenge'. I lost track of Al after that, and last I heard he was living in Hood River.

I know that's a lot more information than you needed, but I just wanted to convince you that Al MacLeod was NOT 'Country Al' (although I do consider him one of my pals).

Sincerely,  
Jay Bradshaw



